

SCHOOL ARTS



PEDRO
& LEMOS
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**"ROOM RECIPES," A BOOKLET OF
PRACTICAL HOME APPLICATIONS
FOR YOUR ART LESSONS**

What could be more fun than applying your art lessons in the decoration of your home? Here's a chance to see the true meaning of the basic principles of color, line, and form in the things with which you surround yourself—and our guide in this creative activity is none other than the Congoleum-Nairn decorating staff. 22 pages filled with colorful illustrations and photographs invite us to "come in" and see the rooms that are exquisite proof of the rich living to be enjoyed through the use of basic art principles.

Let's step into the hallway—perhaps you prefer the turquoise, red, and black combination that says "welcome" as we enter—or if your taste is more formal, the cool rose-tinted gray of the Regency-style hall, with its stately winding stairway, will be more to your liking. Next page—and we're in a den, lined with bookshelves and warm with color. "How to making a living room livable" is the subject of these rooms that glow with colors, warm and cool tones skillfully combined to delight the eye, day in and day out. It's mealtime as we turn the page to discover two equally gracious dining rooms, one formally dedicated to dining, the other an all-purpose hobby room for more varied family activities. "Come into our kitchen says the housewife to her guest" might well be a modern version of an old nursery rhyme, for the modern kitchen was meant to be lived in, and color is one of the deciding factors that have removed it from its former hospital whiteness to the warm tones that make cooking a pleasure.

Next we walk into a bedroom where use of color changes to suit the season—minty green shades for summer with dashes of ice white transform to warm tints of pink and blue for winter coziness. And for a "catch-all" room with a look of order and personality, the use of color and such decorating touches as wallpaper frames around the window, bright tropical plants, and gay lamp shades turn the trick for warm livability.

Color correlation is the keynote that stands for successful decoration, and this booklet of "room recipes" adds new meaning to your decorating plans. You'll find 2 pages devoted to a color wheel in "s" shape, telling you what "goes with" greens, reds, blues, and warm wood tones.

Send for your copy of Congoleum-Nairn's ROOM RECIPES. Enclose 13 cents (including three cents for forwarding postage) and mail your request to Secretary, The SCHOOL ARTS Family, 1811 Printers Bldg., Worcester 8, Mass., before December 31, 1948.

**UNFOLD THE MYSTERIES OF
ORIENTAL ART IN YOUR CLASSROOM**

Have you ever wished you could share the thrill that Marco Polo must have felt when he was first introduced to the mystery and charm of ancient China? Here is a picture chart that helps you to capture the charm of exploration in your classroom, with 160 Chinese art symbols reproduced in squares $1\frac{3}{4}$ by $2\frac{1}{4}$ inches. This is the interesting origin of the beautiful symbols: In China the gift of an art object carries with it a wish for good fortune, but the Chinese are explicit in their wishes, placing on the gift the symbol of the kind of good fortune they wish. Unfolding this large 35- by 27-inch chart is like stepping into the Orient, for here is century-proven evidence of the beauty to be achieved by a few simple strokes of a brush in a creative hand. See lotus, scrolls, dragons, coral, jade, and all the lovely symbols of life's most important attributes, made doubly meaningful by the word written in Chinese in the corner of each square, as well as a number reference to the bottom of the chart, where the name of the symbol and its meaning are explained. The delicate writing is another symbol of the evolution of art from picture writing to the written language of a highly cultured people.

Available from the organization of P. D. and Ione Perkins, these charts sell for \$1.03 each (including three cents to cover costs of forwarding your request to the above organization) and bring into your classroom the beautiful simplicity of Oriental art, together with a clarification of its meaning that will add new enjoyment to your pupils' observation of Chinese drawing and painting. Send \$1.03 to Secretary, The SCHOOL ARTS Family, 1811 Printers Bldg., Worcester 8, Mass., before December 31, 1948.

**CREATIVE HANDS BOOK
SHOPPING NOTES**

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Make a dancing bear from 9 lumps of clay—or create a human figure from 6 simple pieces. This is enough to stir the imagination of young and old alike. "How do I begin?" is the oft asked question of those interested in sculpture, and here is the book that answers in detail this question and the many others that arise as skills are acquired. The illustrations are lessons in themselves, showing just how simple parts may be molded together into meaningful wholes. 96 pages contain 8 chapters, including design, ideas, ceramic sculpture of the past, ceramic sculpture for children, ceramic accessories, clays, glazes, and firing. Children will love to "punch" faces from a lump of clay and create animals right out of their imaginations. Send \$3.75 for your copy of CERAMIC SCULPTURE, by Ruth H. Randall, to Creative Hands Book Shop, 1811 Printers Bldg., Worcester 8, Mass.

THE SEARCHLIGHT

SPOTTING ART EDUCATION NEWS
FROM EVERYWHERE

MARIA LACOMBE, prominent art teacher and native of Rio de Janeiro, contributed valuable articles and illustrations and thus helped us to make this "Brazil" issue possible.

Her career began in 1929 when she taught applied art to students at the Normal School as an experiment . . . this had never been done before in Brazil. In 1932 the Board of Education sent her to Europe to study art and upon her return she organized a teaching of applied art course at the Instituto de Educacao. In 1937 she represented her country at the Congress of Drawing and Handicrafts in Paris. Recently she received a scholarship offered by the Canadian Ambassador, Jean Desy, and studied in Montreal and Quebec, and before returning home took various art courses at Columbia University in New York City.

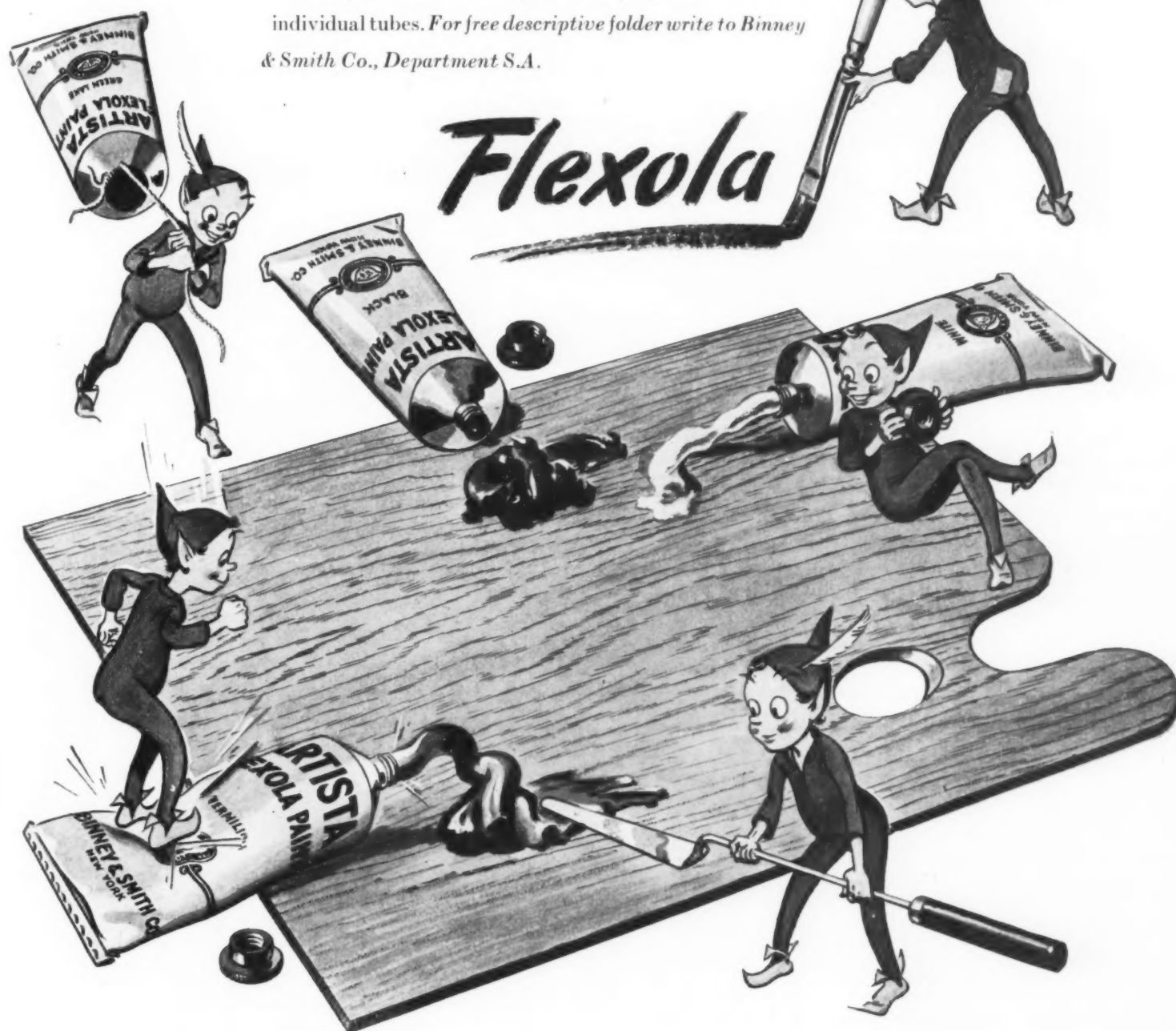
LYNN POOLE, author of *BRAZIL, A STUDY IN UNDERSTANDING*, which appears on page 77, is Director of Public Relations at John Hopkins University. While studying archaeology, he became influenced by Dr. Thomas Munro of the Cleveland Museum of Art and changed his major to art education . . . worked in the museum and continued to study with Dr. Munro. Later he went to Baltimore to head a newly created Department of Education at the Walters Art Gallery. Mr. Poole has contributed articles on art education to many magazines and has gained fame and recognition in his field. Recently he completed a manuscript on school museums . . . *YOUR OWN MUSEUM* to be published in 1949. You might be interested to know that Lynn's hobby is "cooking and letting someone else wash the dishes."

THE 24TH INTERNATIONAL POSTER CONTEST is announced by the Latham Foundation of California. The contest opened September 1 and closes March 1, 1949. Awards include scholarships, cash and art equipment. Open to all ages from Lower Grades to Professionals. For more complete information, write to John deLemos, Box 1322, Stanford, California.

CHICAGO BOARD OF EDUCATION announces an examination for the "Certificate of High School Teacher of Art" will be held December 27, 1948. All United States citizens between the ages of 21 and 49 are eligible if they meet the requirements set up by the Board of Examiners. Send a self-addressed, stamped envelope for complete details to Board of Education, Board of Examiners, 228 N. LaSalle Street, Chicago 1, Illinois. Your formal applications must be in not later than December 13, 1948.

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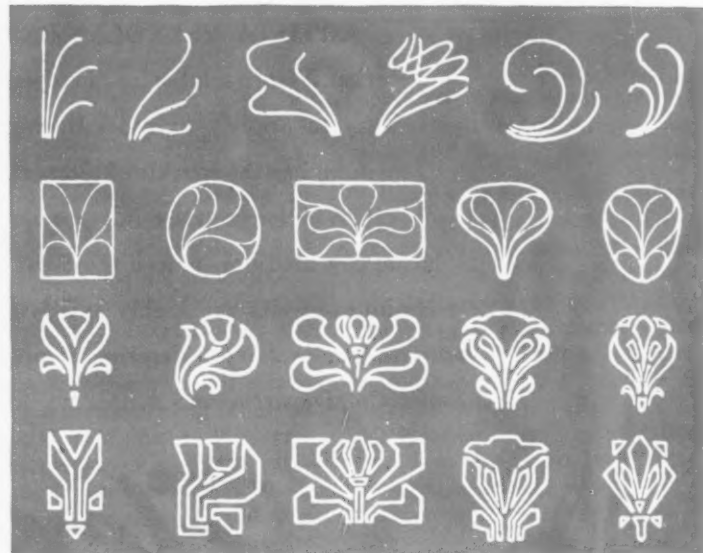
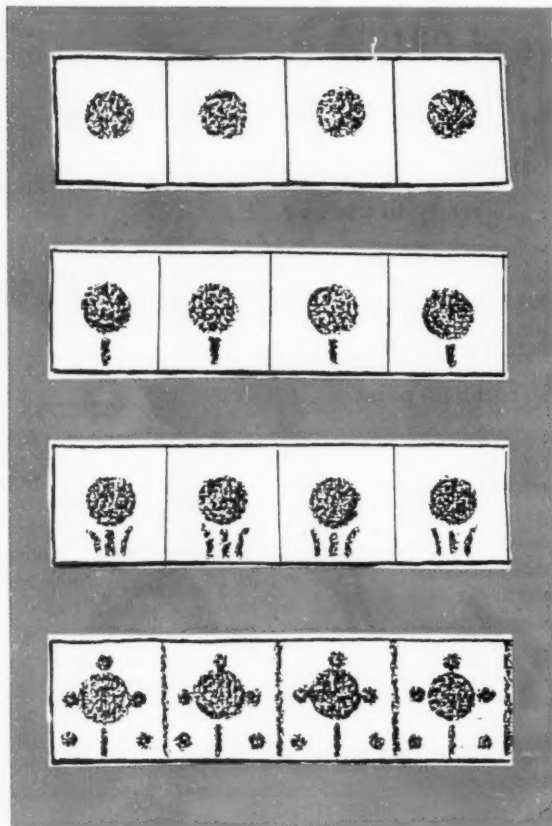
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A WORKING IDEAL SINCE 1859 is the title of this booklet published by the Cooper Union, setting forth the aims and accomplishments of this organization for the advancement of art and science. On every page are photographs of activities carried on by students of the Union, with quotations of Peter Cooper that give the humanitarian philosophy upon which this organization was founded. If you would like to know more about the Cooper Union, send your request for information to Items of Interest Editor, 1811 Printers Bldg., Worcester 8, Mass., before December 31, 1948.

THE LEATHERWORKER'S "BIBLE," a complete, concise book covering every aspect of leathercraft, is yours for only \$1.68, including three cents for forwarding your request to Artcraft Leather of California, publishers of this amazingly complete book. 110 pages contain enough information to carry you through all the steps of successful leathercraft, from the purchase of leather to the completed purse, belt, or wallet. Handy colored tabs enable you to find your way about in the booklet for information on leather and lace, cut projects, book designs, leather tools, dyes and finishes, and miscellaneous information. You'll even find samples of the different kinds of leather catalogued and attached to the page. Send for your copy of THE LEATHERWORKER'S "BIBLE," published by Artcraft Leather of California. Include \$1.68 (including three cents for forwarding your order to the sponsoring organization) to Items of Interest Editor, 1811 Printers Bldg., Worcester 8, Mass., before December 31, 1948.

HOBBIES ON PARADE from all parts of the nation will be gathered at Convention Hall, Commercial Museum in Philadelphia from November 15 through November 20. The occasion is the WORLD HOBBY EXPOSITION.

(Continued on page 4-a)

School Arts, November 1948



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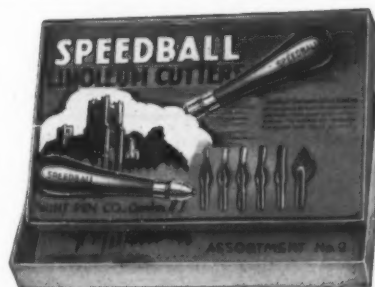
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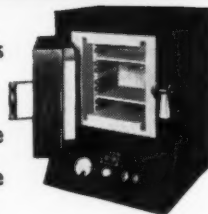
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(Continued on page 6-a)

School Arts, November 1948



HERE is a MILTON BRADLEY combination that is a "favorite" in every grade from I to VIII. BOOKS ON CREATIVE ART, combined with the TEACHER'S MANUAL, present a complete art course for grade schools. Designed especially for the Teacher who is always seeking new and stimulating ideas and techniques in art education.

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Archie P. Danos

GENERAL PENCIL COMPANY ANNOUNCES the appointment of Mr. Archie P. Danos as Sales Manager to direct their nationwide sales activities. A firm believer in the ever-increasing importance of art education for America's young students, Mr. Danos will take an active part in providing assistance to teachers. His headquarters are located at the company's general offices at 67 Fleet Street, Jersey City, New Jersey.

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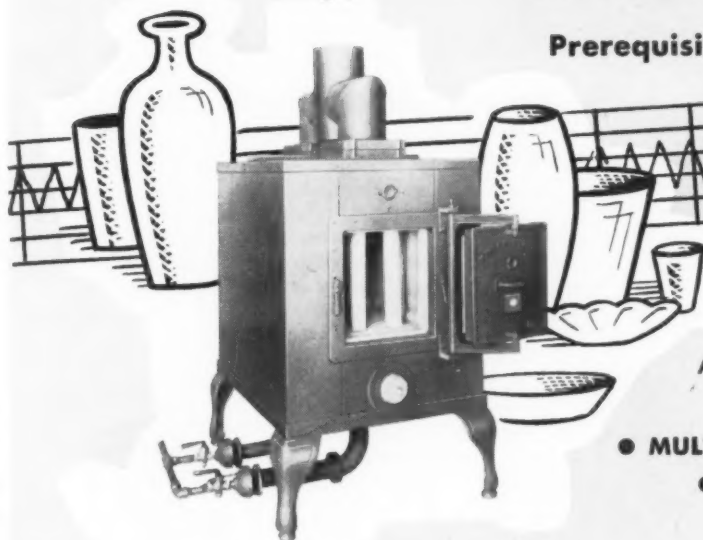
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(Continued on page 10-a)

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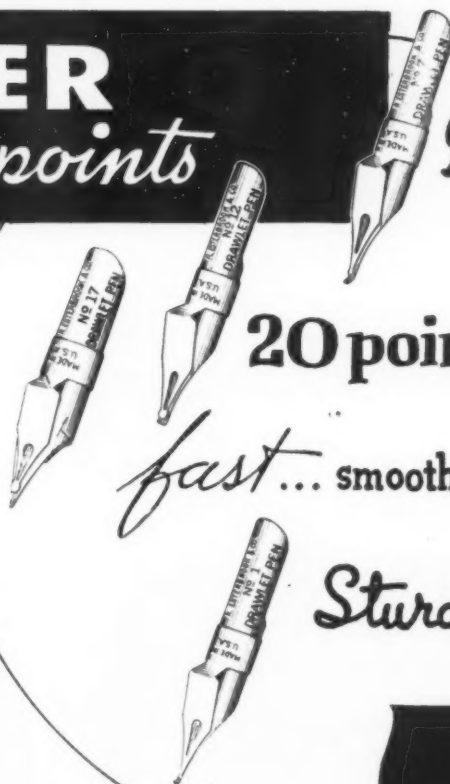
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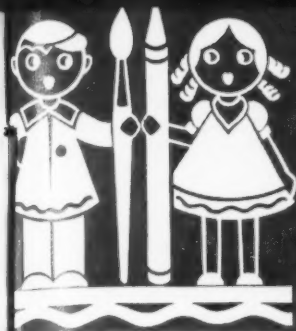
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SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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November 1948



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and Pedagogy, Rio de Janeiro



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Baltimore, Maryland



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The Editor and Publishers of *School Arts* express their appreciation to these contributors for their assistance in compiling this special issue.

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BRAZIL

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BRAZILIAN BIRD FORMS

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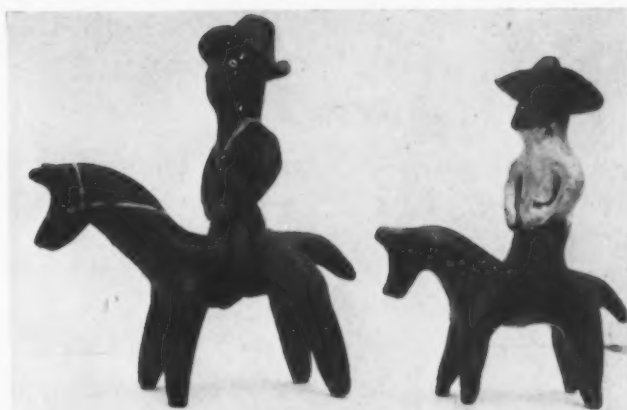


Mattos Sequeira

BAHIA, capital of the state of Bahia and once the capital of the Empire of Brazil, is a colorful seaport town, representative of the local color and African folklore of Brazil. Its beach, with small sailing craft, huge earthenware jars, and a native-made bird cage impress the visitor with the importance of native handwork



The Pottery Market at São Caetano, Pernambuco



Horses and riders in painted clay from Caruaru, and a lion of painted terra cotta from Recife



A Painted Clay Horse and a zebu bull from Caruaru, Pernambuco



(Photographs by Mattos Sequeira)

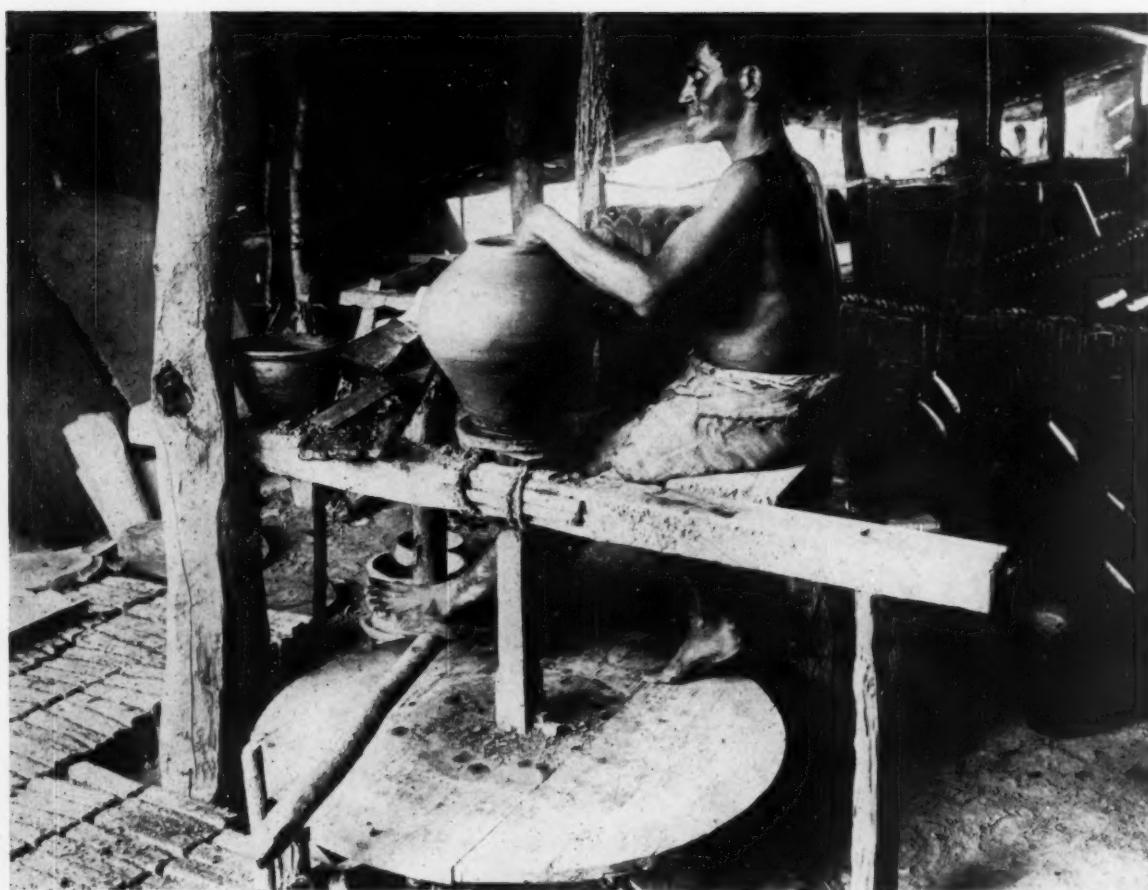
The Pottery Market at Caruaru, Pernambuco



A modern pottery jar showing contemporary use of the spiral design of ancient origin



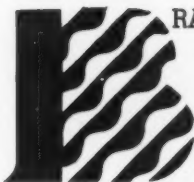
An ancient jar of Marajó origin which is decorated with variations of the spiral



Study of the basic methods of native handicrafts as that used by the Brazilian above will aid the student in gaining aesthetic appreciation and desire for research in handicrafts

BRAZIL, A STUDY IN UNDERSTANDING

LYNN POOLE
Baltimore, Maryland



RAZIL is a land of exciting beauty.

It can be a land of opportunity—for the teacher who will use this subject as a point around which to correlate art study. She can give her students a real understanding of Brazilian art, as well as exercises in paint.

Understanding is the pivot word about which all art instruction should revolve.

Pressure of classroom production places a premium on ephemeral skill in craftsmanship. We lose sight of the fact that techniques are only part of the tools to be used in endowing students with a lasting understanding of the personal values of the fine arts. We try to produce artists instead of cultivated citizens. We forget that our aim is linked with social and moral values, no manual skills *per se*.

If art education has any reason for existing, it is to equip young people with an understanding of the arts, an understanding which can be expanded as they reach maturity, expanded until this understanding becomes an integral part of their daily lives. Art education fails when it goes no further than the color chart, theory of design, and the annual poster contest.

We have failed. We have failed to inculcate on our students' minds a sense of the aesthetic. But, instead of bemoaning our failure by indulging in self-castigation, let us inquire what can be done about this aesthetic void. There is one approach—continue to use vital, basic teaching of creative techniques, as a means toward understanding, but use these techniques as a *means* and not an *end*. Then proceed to the more complex, more rewarding, problem of developing a perceptual awareness of the arts to produce true understanding instead of glib facilities.

By *understanding* I mean a profound aesthetic reaction to and sensitive feeling for many forms and types of art, an aesthetic foundation enabling the student to judge his own reactions throughout life.

Rudiments of techniques are a vital part of understanding. Beyond these rudiments the student must be led to a realization of the *nature of art*. He must develop an intuitive response. He needs to sense the motivating factors from within and without which have inspired man to express his emotions and actions through artistic media. If the student comprehends these stimuli, through your teaching, he will know that the art of each country, each epoch, mirrors the cultural, economic, political, geographical, religious,

and social factors prevalent at the time of production. He will also know that all the arts (painting, sculpture, literature, music, the dance) are interrelated in spirit and substance. Give the student this foundation and he will be on the road to a lifelong understanding.

OBVIOUSLY in elementary schools the teacher hasn't the time to explore the profundities of the philosophy and psychology of aesthetics. But, her young student can be taught that art is part of life, that it springs from human emotion, that no art exists alone. On the secondary level it is possible to pursue motivation and understanding into its more complex ramifications.

Development of understanding is composed of intricately carved segments. It is predicated on a teacher's desire to make a lasting contribution. An exploration of all segments, granted the presence of teacher desire, is a tremendous thesis in itself. For our present purpose in dealing with this issue of *School Arts*, let us extract one segment. *That segment is the interrelation of the arts in our study of Brazil, an interrelation aimed at giving students an understanding of the colorful Brazilian culture.* If through this method we can present an understandable picture of the basis of Brazilian culture, rather than mere recognition of Latin-American designs, we will have contributed to a more durably cultivated population.

How are we to do this? There is a basic approach to be used, no matter where your school, no matter what the grade level. This approach is through a planned program of study, carried out by all teachers in your school, during a specified period of time. Simultaneous teaching is important. The recruitment for this unit study must be among the teachers of English, drama, music, history, geography, civics, and dancing. Each must know her teaching part so she can interrelate her teaching with that of the others.

Let us say that you have the cooperation of these teachers—and are ready to proceed. Open the study with a talk to your students about the program about to be begun. *Let them in* from the start—explain your aim and method of procedure.

Now, in your art classes, use this issue of *School Arts* as your guide for the presentation of indigenous Brazilian art. Build your classroom activities around it. Through its use your students gain appreciation for the color, line, form, and content of native arts.

With this in progress, proceed to the study of the fine arts, as opposed to native craft, of Brazil. Temper-

ing this to your age level, show the pupils examples of various epochs of Brazilian art, either with lantern slides or in books. Background material can be secured from the Pan American Union in Washington, D.C. "The Art of Latin America" illustrates the growth of art below our border from a purely European eclecticism to an exciting regional art. It stimulates a *feeling* for this art.

In your search for understanding, ask the English teacher to survey the literature of Brazil. Another Pan American Union publication will aid her—"The Literature of Latin America." Working together you and the English teacher will correlate art and literature, delineating differences and fusing similarities of thought, approach, and expression.

EMANATING from this study the student will be excited to find in his music class the coaxing rhythms of Brazil, now lazy, now ebullient. What is the structure of the music? What is its motivation? How does it express the common cultural elements found in the art and literature? These elements exist in striking truths. *Understanding* is unfolding, is about to flower.

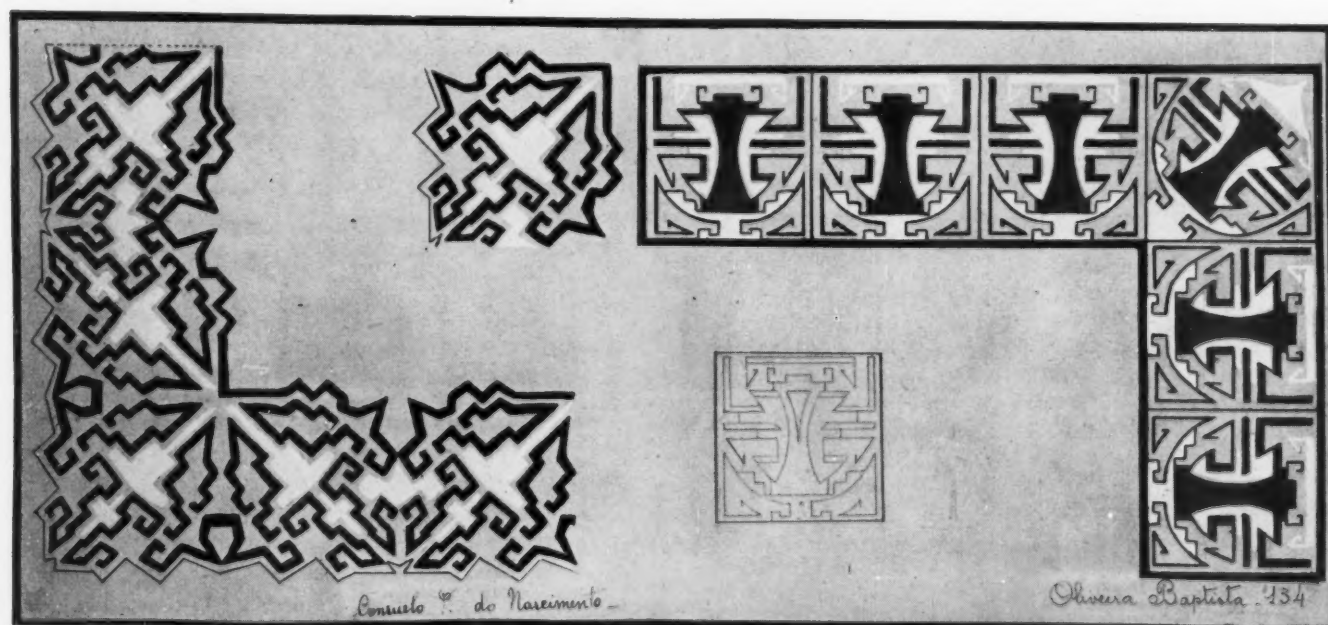
Perhaps your music teacher is in charge of the dancing—it may be during playtime, or in the gymnasium. Wherever it is, let this gradual incubation have a chance to burst forth through festival and folk dances. Motor responses are often the most fruitful and cogent. Warm, vigorous, gay—the dances of Brazil are the outpourings of an integrated culture. Again the Pan American Union has booklets to aid you: "Some Latin American Festivals and Folk Dances," and "Folk Stories and Songs of the Americas."

Other books in your library will be at your service. Through knowledge you glean, your students have now been led through art, literature, and dancing to a realization that a common denominator permeates these arts. Continue your study, distill the essence of this common denominator.

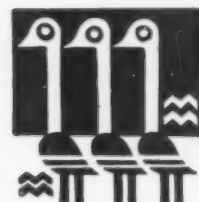
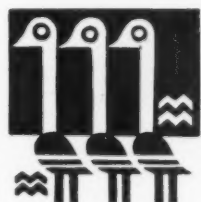
BY PREARRANGEMENT you will have planned a method of attaching the social aspects with teachers of social studies. With their help the students will learn the history of the country, the climatic conditions, the geography and geology, as well as something of its economics, its religion, and more about its customs. What an exciting discovery it will be for the students to discover in their social studies classes the reason for visible objects seen in the art class, the motivation of audible tonal rhythms heard in music class, the source of idea conceptions read in English class, and the validation of motor responses experienced in dancing class!

There are so many lines of interrelation to be revealed in the exciting Brazilian culture. Take the word *color*, for example. Color is a basic descriptive adjective for Brazilian life and all of its arts. In factual studies the students learn that the richness of the climate, geology, and geography dominate and motivate color in the arts. These same factual factors breed the folklore, the music, and the dancing demanded by the type of human beings born in this land. Color permeates Brazil! In such an intertwined manner every facet of the whole of art has a reason for being specifically Brazilian.

If you wish to find these intertwined facets of Brazilian art you yourself will reap rewards. If you feel you have a moral obligation to endow your students with *understanding*, then launch a study of the interrelation of the arts of Brazil.



Ecylla Castello Brauco Cruz of the Rio de Janeiro schools supervised the above lessons in design, using the style of the ancient Marajóans to better acquaint students of Rio de Janeiro with the indigenous designs of their own country



FERNANDO NEREU DE SAMPAIO PIONEER OF ART EDUCATION IN BRAZIL

MARIA ISABEL LACOMBE

IN BRAZIL'S history of art education there has been no one more outstanding than Fernando Nereu de Sampaio. In homage paid him by the National Technical School, he is referred to as a magnificent person of adamant intelligence, serene, still severe and precise. He won the imperishable estimation of all his colleagues and subalterns through his battle for the progress of culture in Brazil.

Fernando Nereu de Sampaio was born in Rio de Janeiro on February 28, 1892—the place where he would die in 1943. As a youth Sampaio wished to be a Navy officer but with his father's death was obliged to turn to some other vocation. He chose architecture and became an adept builder: first using bricks, cement, and iron; later using a more plastic and complex element—the human being.

Granted with a strong capacity for abstraction and mathematics, in the very beginning of his studies he taught "Descriptive Geometry" to his college mates, using intuitively a pair of scissors and a pasteboard as objective means. He was a skilful draftsman and an excellent water colorist. He won gold and silver medals and the "Escola de Belas Artes do Rio de Janeiro" awarded him a fellowship abroad.

He was remarkable not only as an architect but also as a leader, being one of the founders of the "Instituto do Arquitetos" (Architects' Institute). Also, he was a man of eminent worth in the Congresses and Councils of Architecture, and conducted a South American exposition with great success.

He gave up everything to become a teacher. First he just taught drawing, but, having the soul of a pioneer, he became deeply involved in a new subject, discovering a new horizon—that of new methods of art education.

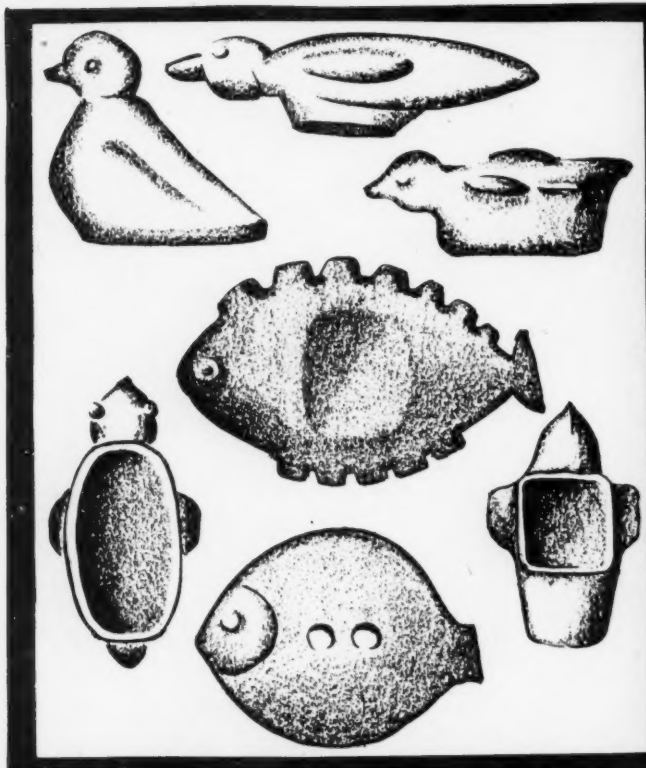
By 1924 the elementary school was reformed under Carneiro Leão's influence (Director of the Elementary School Department of Rio de Janeiro). Summer schools were organized to introduce new ideas on education.

Fernando Nereu de Sampaio was architect, author, artist, and pedagogue and contributed to education for over twenty-five years. No educational movement of any note was undertaken without his cooperation and leadership. In 1924 he was called to direct drawing classes for the Elementary School of Rio de Janeiro and such was his ability that he became absolutely necessary to the field. In this capacity he raised the standard of art in the schools and put it on a level with other educational subjects. He strived for professionally trained teachers. He demonstrated that all could learn art as well as language. Sampaio was the first to organize a court of professors, which resulted in the highest efficiency in teaching, especially in fine arts.

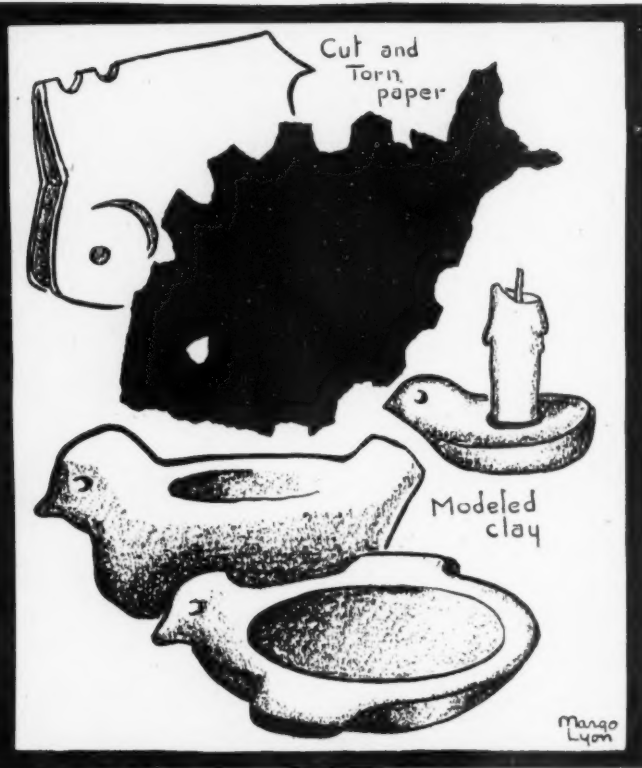
He contributed to Brazil the feeling that art meant more than simply a hobby or better way to decorate the home—he made it an essential element of life, an inner need to higher and better living—in fact, the necessity to promote life itself. To art, he paid the highest compliment: the need of it for a full and happier life and, in so doing, he brought to Brazil and Rio de Janeiro a higher civilization.

Fernando de Azevedo, Director of Federal Education in Rio de Janeiro, called Sampaio to undertake the gigantic task which gave to Brazil its educational edifice, the monumental *Palacio de Mariz e Banos*.

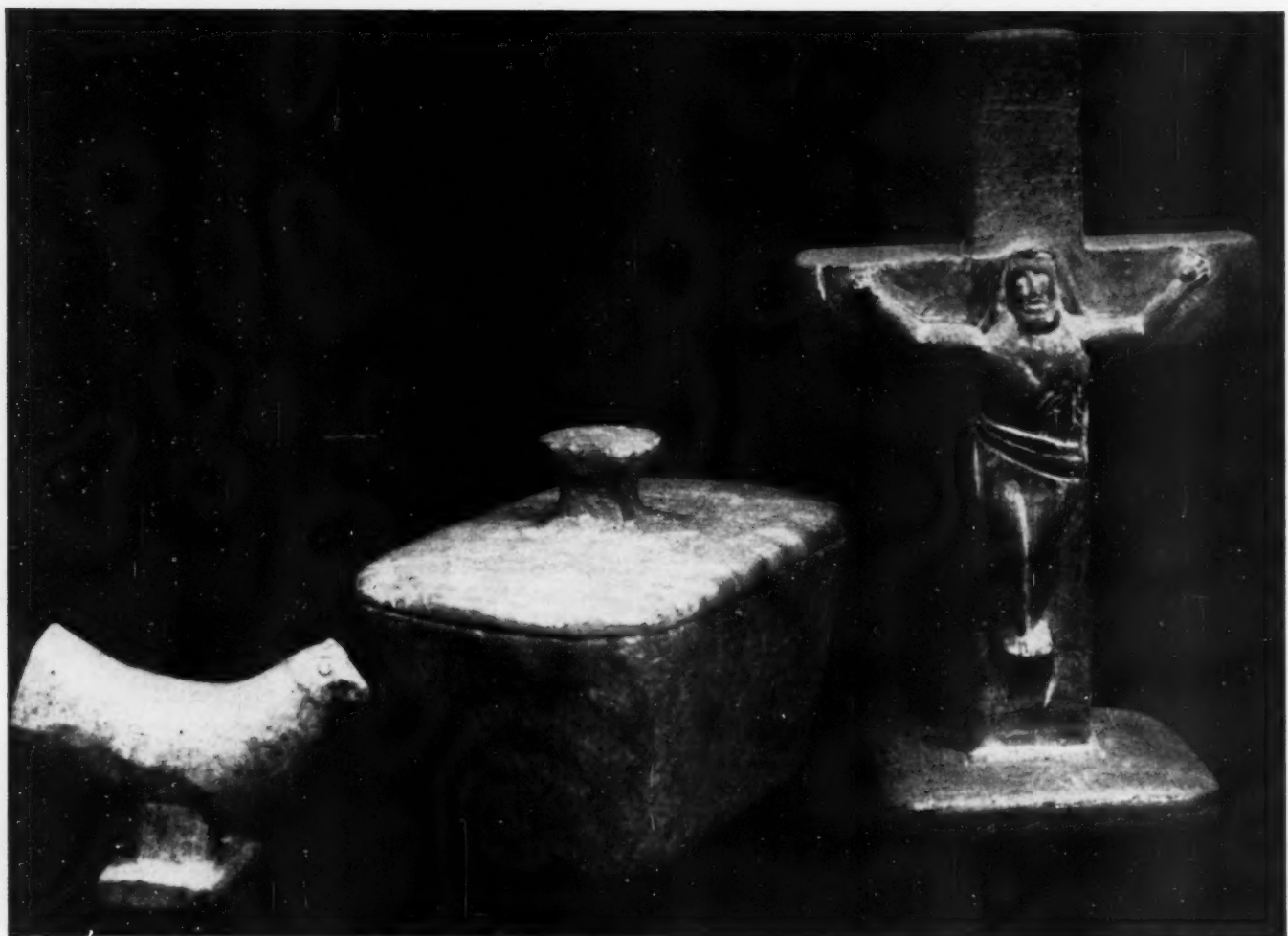
He contributed brilliance to the colonial style of art in Brazil and his paintbrush invigorated all the Brazilian traditions of art—even to its architecture.



The necessarily simple yet functional design of ancient stone implements used by the earliest dwellers of the Amazon region shows basic bird and fish forms of pleasing form and proportion



These simple shapes make fine suggestions for the lower grades. Try torn or cut paper and clay problems with them



The natives of Santa Rita Durão in the state of Minas Gerais carve soapstone—still using design forms reminiscent of the artifacts of their ancient ancestors

(Mattos Sequeira)



Two Marajó funeral urns which show abstract face designs used on the upper part of the jar which represents the head of the figure. The piece at the right represents a female figure. These are of unglazed, natural clay and are decorated with a finely incised design which has been scratched through a white coating of slip



THE ORIGIN OF BRAZILIAN DESIGN

ESTHER deLEMONS MORTON

THERE is no better source for design study than the analysis of ancient design structure. To better know the meaning of design forms in the art of Brazil, let us then go back to the origin of the Brazilian race, the Indians of Marajó or the region of the Amazon basin and the islands at its mouth. In the ancient mounds of this region numerous and highly interesting examples of ancient ceramics have been found.

It was the custom of these people, as it was in other of the ancient cultures, to bury their dead in earthen funeral urns of varying ornamentation. Into these were placed small vases and adornments pertaining to them in life and intended to accompany them to the world thereafter. Apparently these Indians were most careful of these urns, as those found have been protected or encircled with additional heavy clay bowls.

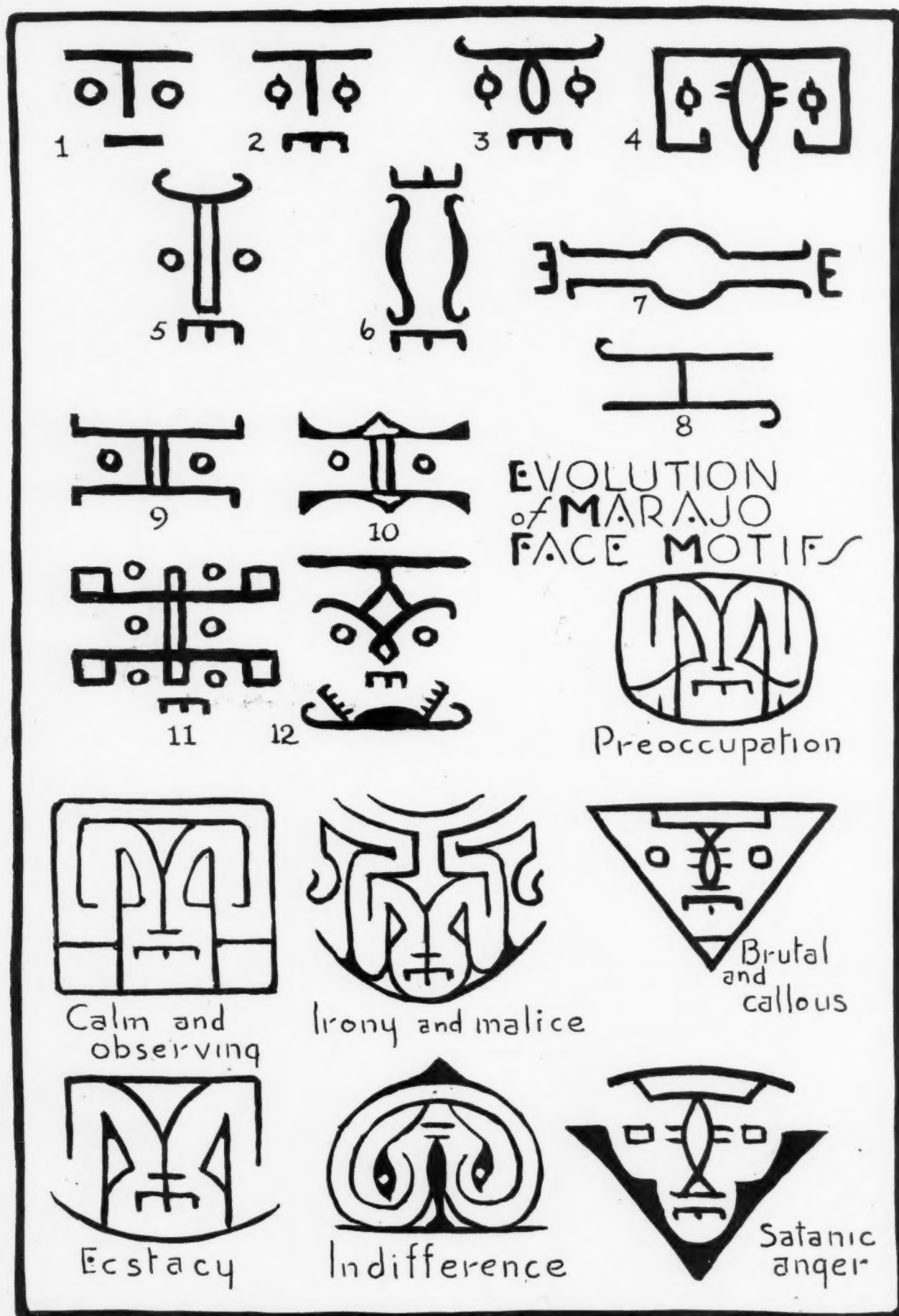
A study of the funeral urns of Marajó and the surrounding region reveals a most interesting type of adornment or necrological history represented by hieroglyphical human figures and faces. Often these

figures comprised the handles of the urn, or facial features formed a bas-relief decoration on a jar which was shaped in human form, as seen above. Many of these figure and face designs were so abstract that at times there is barely any resemblance to human form.

Most outstanding of the decorations of this culture are the varied engravings of the human face traced or modeled in relief so as to express some particular message or feeling. Typical of these are the designs on the following page.

As for other ornamentation, it was recorded by C. Frederico Hartt, a professor in 1875, that on a trip to the Amazon he had visited a small island called Pacoval on the lake of Arary near Marajó and had seen pottery taken from a tomb which had ornamentation resembling that of the early Greek. The tomb was too ancient for the Pacoval tribe to have known the art of Europe but it seems only natural that all primitive people being influenced by the same laws of living engendered the same evolution of recording graphical representation in symbolic fashion.

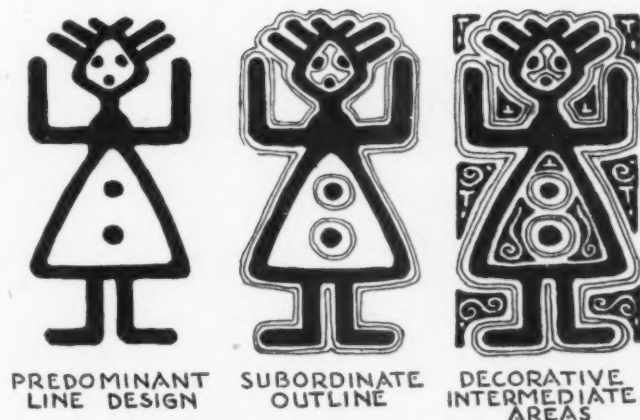
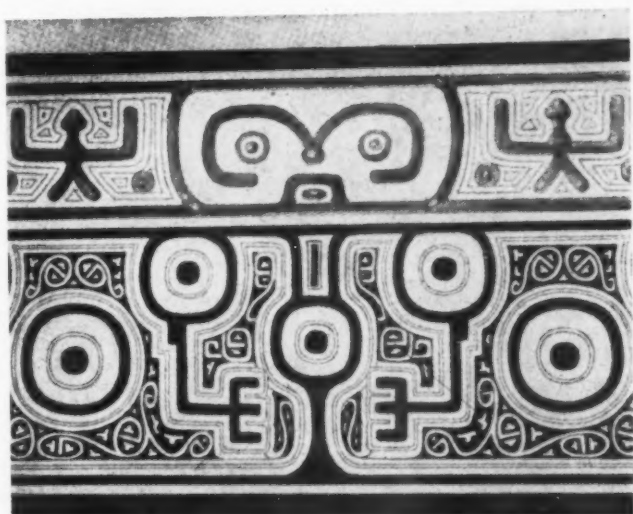
(Continued on page 84)



The evolution of facial designs or the progress of the language of facial expressions is shown in the above symbols. These facial symbols on the Marajo pottery record many emotions, probably of most significant meaning to their creators



A funeral urn of Muana-Marajó shows a typical face design modeled in relief. The detail below clarifies the design painted in black upon the body of the jar and suggests a more recent culture than those of incised all-over decoration



Ancient Marajó designs inspire lessons in design technique



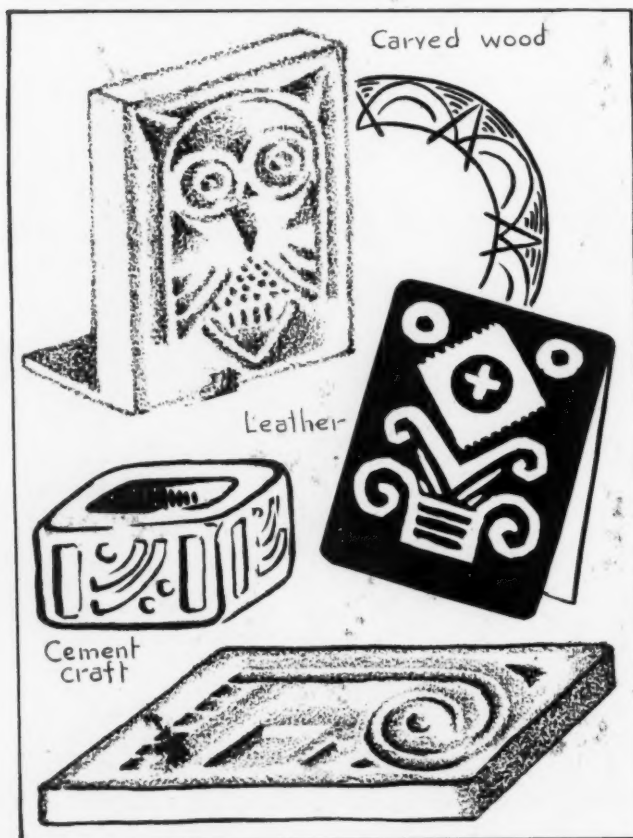
Development of the design detail from the urn below emphasizes the period of Marajó culture where straight-line expression began to give way to the curve



A Marajó urn decorated in the manner peculiar to that region. Apparently the design was worked upon the damp clay with the background scratched away in a technique similar to that of champlévé



Another ancient bowl of the Amazon region shows a deeply cut design of more massive technique using a combination of square and circular motifs



A heavily incised design technique is well suited to wood carving, leather tooling, and cement handicrafts, as well as ceramics

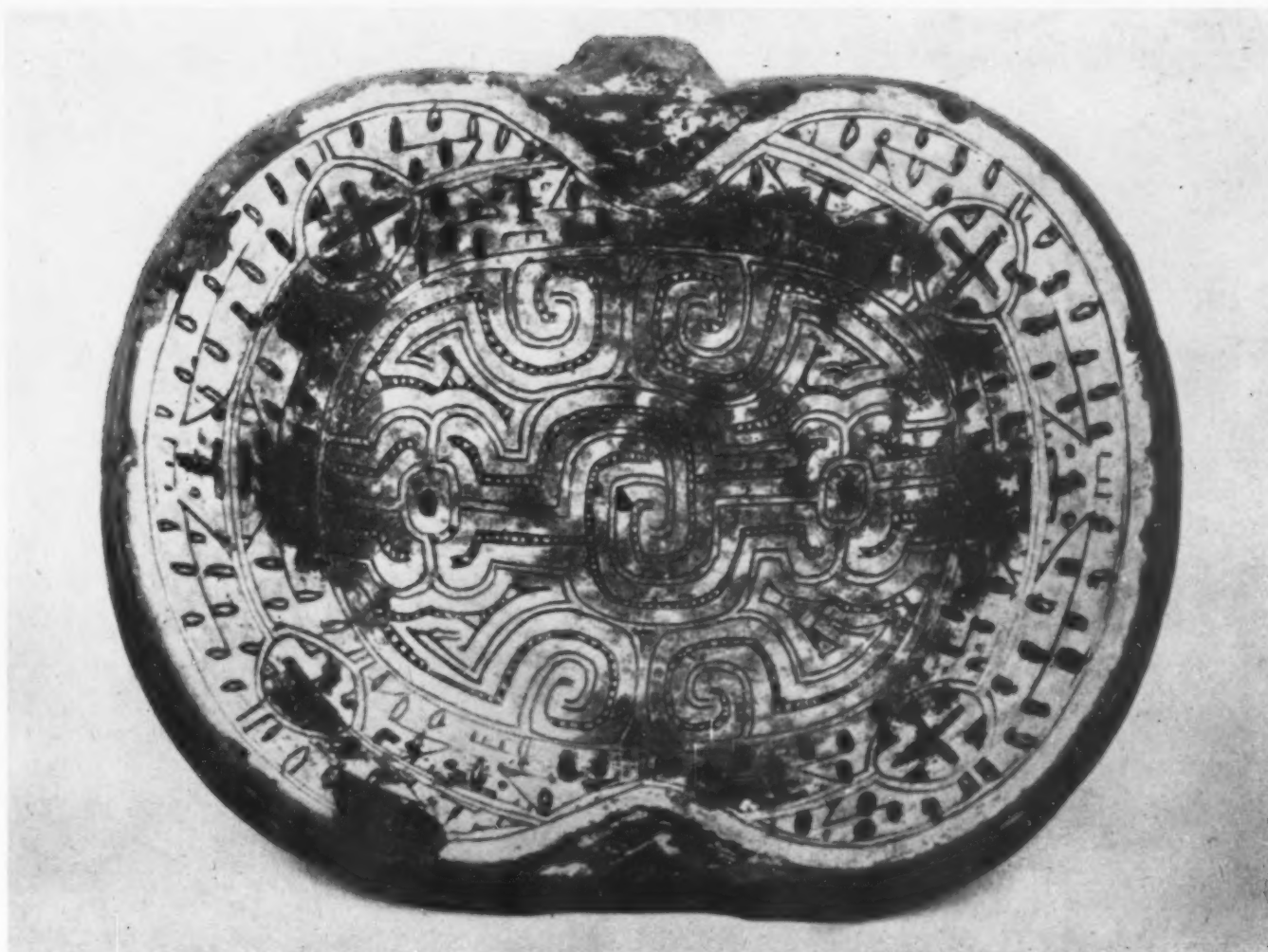
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THE more primitive the culture the more the straight line seems to predominate and the simpler the forms are. As culture progressed, so did the curve and each line became more complex. The chart of the evolution of early Marajó facial expressions on page 82 bears out this point.

The best-known and most universally used design motif, the fret, is found on these early pieces of pottery. This emphasizes the theory that the straight line in decoration was the most primitive and quickest means of expression in tribal art. As time progressed the more complex form of the straight line became apparent and led to the curve and its variations.

It is only natural that our civilization which is educated to the more complex forms of decorative style finds it hard to go back and fully appreciate the simplest forms of straight-line and geometric motifs. All forms of aesthetic ornamentation have been born from the simplest designs and seem to conform more or less to general rules—in a sort of Darwin theory where the poorer forms die out and the more acceptable live on.

The evolution of the designs of the Marajó seem to follow this given pattern and give a fair evolution of the progress of the fret, probably the world's most popular design motif. The ancients of Marajó used this figure in their pottery and within the jungles of



A shallow bowl from Gurupy, Brazil, is decorated in a finely engraved allover pattern of single-line design

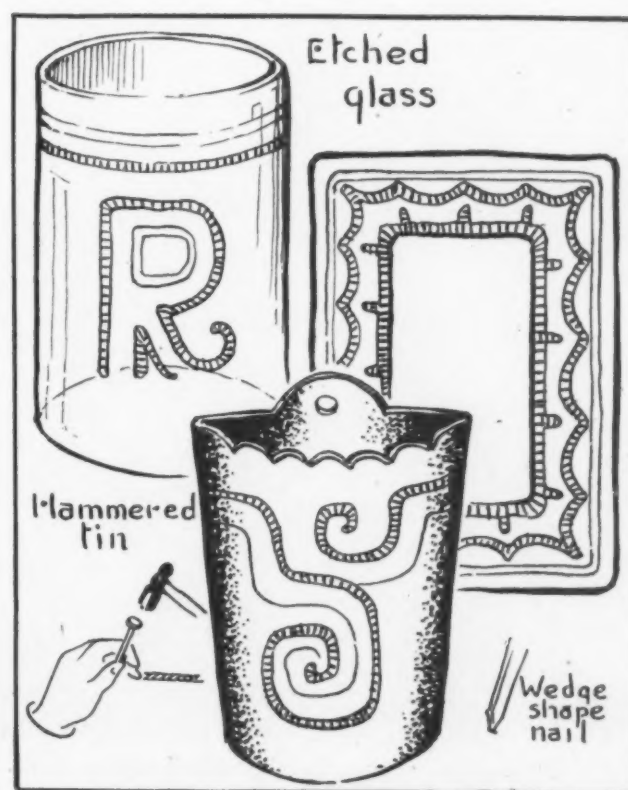
the Amazon and the Orinoco, the women still paint it on their earthenwares.

AS IN the use of the fret by the Greeks, a variation of direction, shape, and form develops. A cross may be placed at intervals, or the rounded fret forms become a roll or spiral and variations of the spiral produce the sigmoid or S-curve in design. These same principles are as apparent in the pottery of the early Indian tribes of Brazil and Peru as they are in the ancient Etruscans' vases.

Animal forms are scarce in the Marajó pottery, limited to only a few findings of a scorpion or bee motif. However, at Santarem quite different types of animal ornaments have been found, the most common being the vulture and sometimes a monkey.

There has been much speculation as to the seeming lack of leaf, flower, or fruit decoration on the excavated examples of the early indigenous art of the Brazilian Indian.

However, as one studies the resemblance of the culture of these people to that of their contemporaries or predecessors in Mexico, Peru, Egypt, Europe, and Asia, it is not difficult to comprehend the oft repeated and methodic use of simple linear decoration with which early man expressed united and symbolic characters pertaining to ideography.

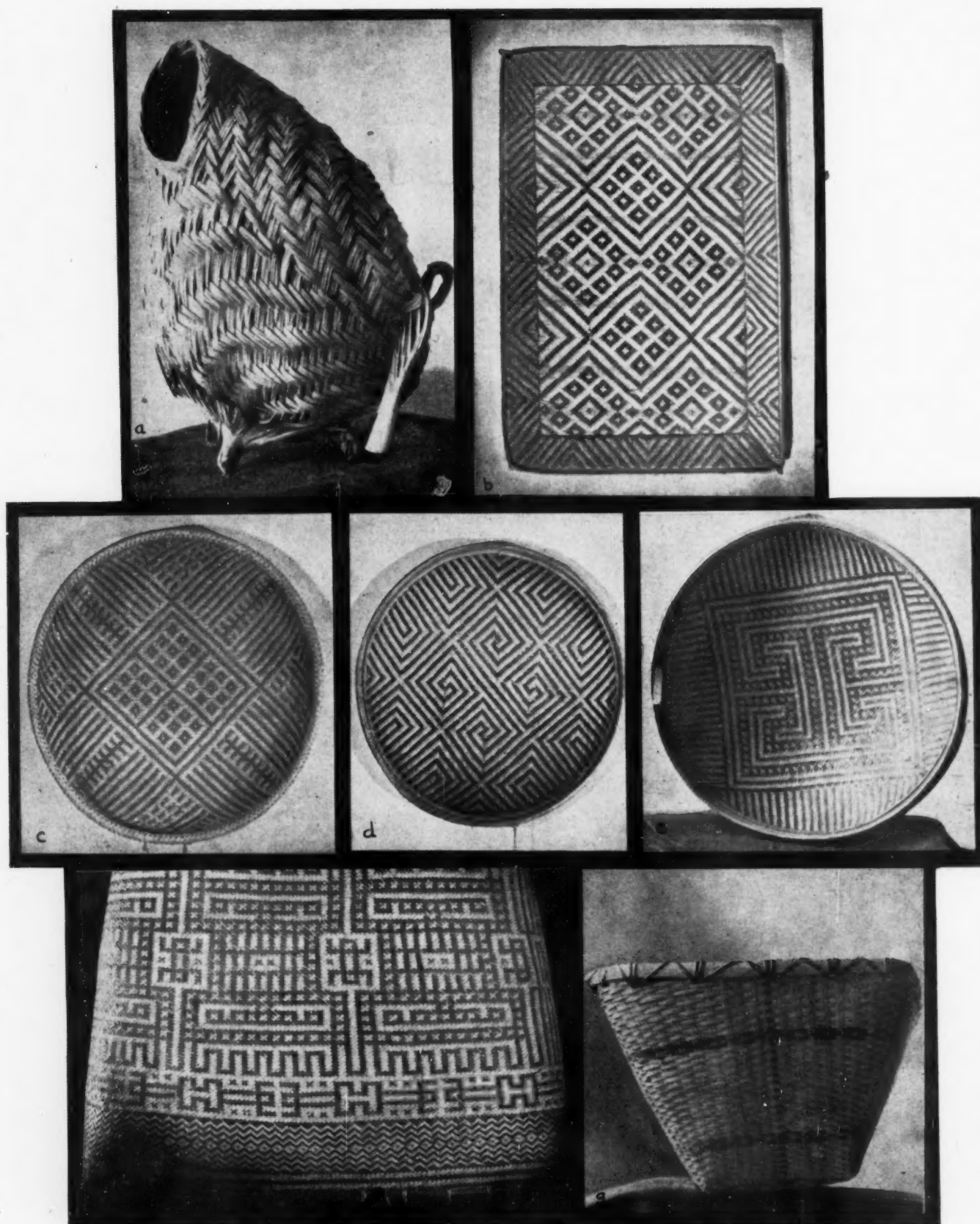


Allover line design offers a good technique for research with etched glass or punched tin



(Museu Goeldi Papa)

- The ancient arts and crafts of the Amazon Indian show a versatile use of materials and design application
- (a) A direct mold from a small Marajó vase shows an excellent knowledge of modeling technique
 - (b) Wooden clubs with skillfully woven pattern of fibre demonstrate the Indian's ability at pattern weaving
 - (c) Skill in the use of feathers is apparent in costume finery
 - (d) Beadwork was also used in clothing accessories
 - (e) A panther of fibrous bark with painted all-over pattern shows the early Indian's knowledge of the adaptability of materials at hand
 - (f) An ancient stone carving of probably some ceremonial significance is an excellent example of stone engraving skill



(Ministério Da Educação E Saude)

INDIAN BASKETS OF BRAZIL

(a) A tripod basket of Rio Branco woven with split palm leaves, the stems of which form the feet

(b) A tray of natural and black woven straw made by the Indians of Monte Alegre, Pará

(c) A basket of natural and black strips from the Maiongong Indians

(d) A basket of allover fret motif from Rio Uaupés

(e) A Rio Branco Indian basket

(f) Top of a basket cover woven in natural and black fibre by the Indians of Rio Branco. The center figure is an abstract animal form with projecting extremities. The lower band is an arm terminating in hands of three fingers

(g) A basket of Pacará



The modern baskets of Brazil are both decorative and functional. Basketry and mattings are one of the most popular crafts of the country, as they are used widely as containers and packagings. Some of these baskets have had a strong influence on women's purse styles today



The ancient Brazilian ceremonial finery consisted of feather headdresses, collars, and masked costumes. *Above*—A fibre dress and mask of Cobéua and a feather headdress from Aparai. *Below*—A feather collar from Caiapó and from Tukuna, a skin suit representing a monkey



A doll of Bahia dressed in the popular festival costume of today, and doll dressed in the Indian or "coboclinho" costume of Pernambuco

COMMUNITY CELEBRATIONS IN BRAZIL

CECÍLIA MEIRELES

Rio de Janeiro, Brazil

THE rich and colorful heritage of Brazilian culture has stemmed from the fusion of three different races: from the primitive and indigenous customs of the Amazon and valley regions come rituals and celebrations of magic; from Europe, the Catholic religious influence of processions and holy day celebrations; and the exciting rites of the African natives, who conduct their own cult with all its primitive mysteries and manifestations.

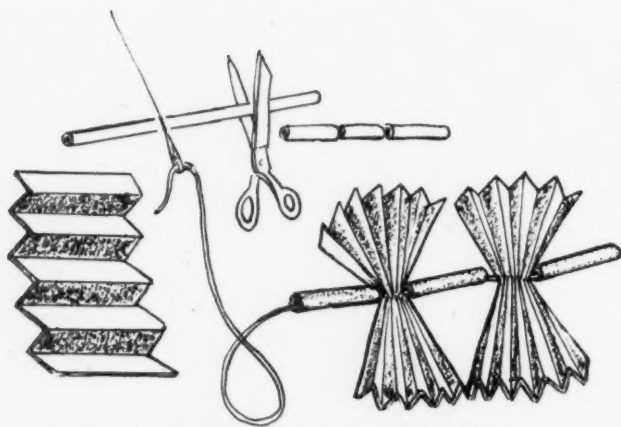
Time, of course, has erased many of the old traditions which are the background of the culture of this country but those which still exist hold the key to the customs, practices, and native arts of present-day Brazil.

Though effort has been made to preserve the roots of such folklore, the modernization and industrial developments necessary to so vast a country have practically eclipsed the importance of its heritages in the mind of the average person. In delving into the background of the indigenous arts and crafts of Brazil we cannot ignore the festivals and celebrations which show so clearly the reasons behind Brazilian culture.

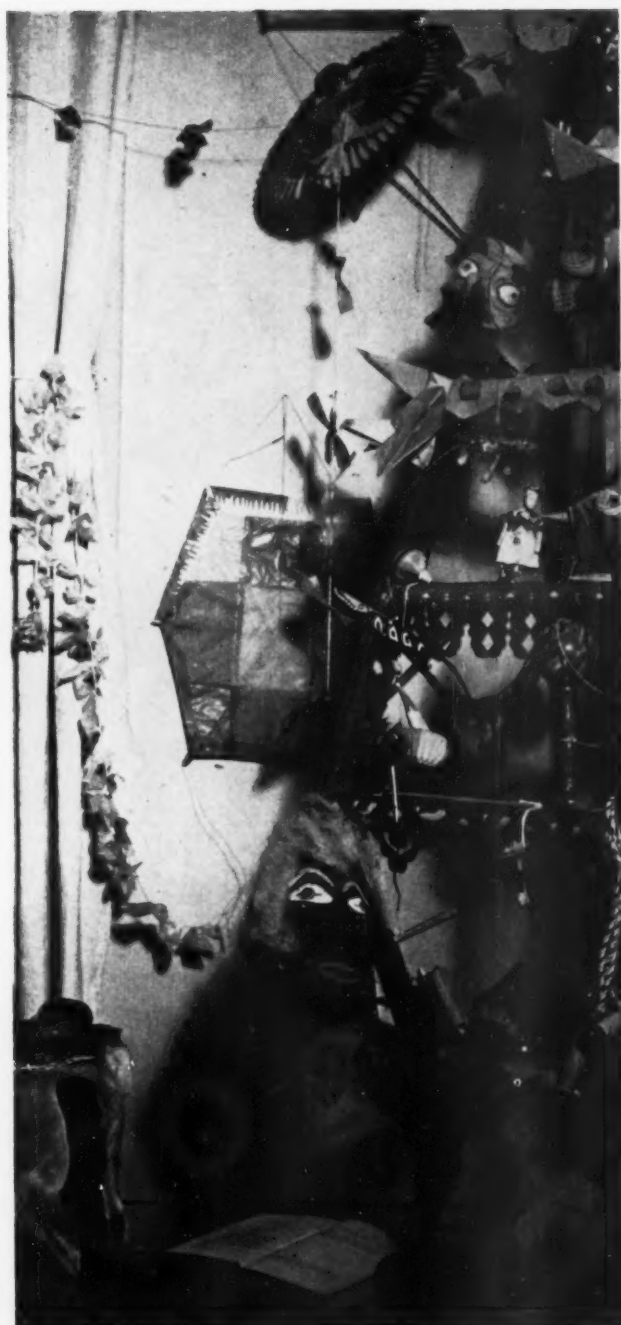
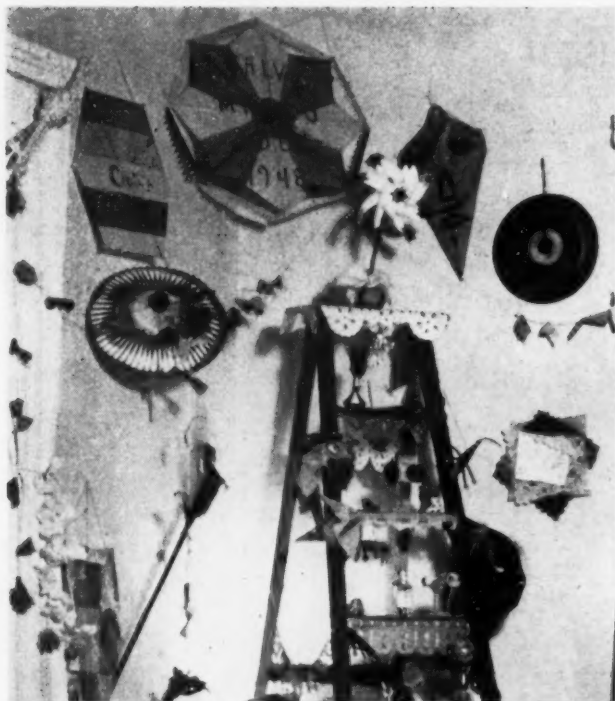
Of traditional origin, though now diminished from their original forms, are such celebrations as the cycle of Christmas, the Carnival, and the cycle of St. John. Others, like Cavalcades, the Festival of Mother of Water (Mãe d' Água), the Ox or Bull Bumba (Boi Bumbá), are found in particular sections of the country. The cycle of Christmas comprises the birth of Jesus, the New Year, and the Kings. The Christmas and Kings' Days, inherited from Europe, are celebrated in Brazil by the distribution of gifts to children, who put their shoes at the window on Christmas Eve for the anticipated presents. Groups gather around the Christmas trees and sing and dance. Special dinners of such things as roast turkey, sweet rice, radishes, dry figs, chestnuts, almonds, and a mixture of walnuts and hazel nuts are prepared to the taste of Brazilian cooks.

Groups of people carry on the Pastoral tradition, going from house to house dressed as shepherds, singing and dancing, accompanied by musical instruments. A procession of others, dressed as butterflies, angels, old men, Satan, or Herod, pass in the street, while at another place will be found the manger in the

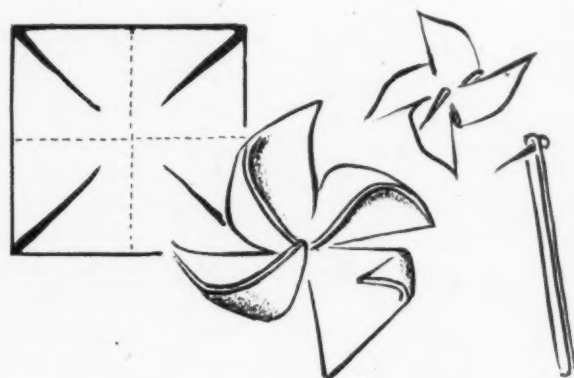
(Continued on page 93)



Paper work of all sorts plays a big roll in the celebrations of Brazil. Paper kites, parasols, fans, garlands, and toys are fashioned by the natives and children and used in especial profusion during holiday periods



Among the Bahian holiday accessories are charms, fetishes, and articles of magic as well as masks, gourd rattles, and sacred figurines





The Mother of Water Festival at Bahia

(Continued from page 91)

stable, guarded by other shepherds. Festive celebrations or formalities inherited from Europe are added to those of African and American Indian origin. This close integration of the culture of the three races is Brazil.

The "Boi Bumbá" or "Bumba meu Boi" Festival (which is celebrated at Christmas time) appears to be of African origin, mixed with Peninsula traditions; it consists of a pageant whose principal figure is an imitation of an ox or bull made of a wooden frame on which is a bull's head with horns. The framework or body is covered with a red sheet which disguises the figure of the man carrying it. This main figure is accompanied by many other characters such as a cowboy, a king, a secretary, a doctor, and a priest. Their performances consist of dialogues and songs.

The Warrior's Festival represents a mock war. Here, also, use is made of the make-believe bull—his death terminating the festival. The interest in these festivals is more for their value as folklore history than in the songs and dances.

BROUGHT by the slaves from the African Congo is a curious and dramatic festival. A group representing a kingdom with king and queen, heralds, secretaries, and militia is set up. The king is crowned with a cardboard crown by a priest, accompanied by music and dancing. This celebration is held on the day of Our Lady of the Rosary (Nossa Senhora do Rosario), the patron saint of the colored folks. Another variation of this festival is the "Act of Congoans." An "ambassador" arrives at the king's court; in a

quarrel with the prince of the kingdom, the king is taken prisoner and the prince is killed. The Carnival of Maracatú or northern Brazil is a combination of the coronation of the Congos and the Imperator of the Divine (Portuguese), and a native dance led by a beautifully dressed doll.

New Year's Day, which occurs between Christmas and the Kings' Festival, is signified by good wishes to everyone by the expression "Boas-Festas," meaning Happy Festivals, or the same as "Happy New Year." The Holy Week festivals in Brazil are very popular, running into great ceremonies like the grand celebration held in Sevilla, Spain.

Ouro Preto (Black Gold) is a city of museum value since the time of its colonization. Its historical theme is that of the tragic loves of the great poet, Gonzaga, since the sad conspiracy of the Independence. Processions of many odd societies of a religious origin go from one richly decorated church to another. There is even a sort of theatrical judgment of Christ in a candlelight church. While the chorus sings plaintively to the victim (Christ), the whole of the crucifixion is being depicted by natural-sized images. Judas is seen astride a donkey, surrounded by children who tear his clothing from him. The climax is the resurrection supper held under great canopies of gold and silver and rich silks and brocades. The whole pageant stands out against the background of the colorful walls of the old stone churches (igrejas). Holy Week spectacle, inherited from earlier centuries, is a wonderful example of primitive drama, using native talent and arts and crafts.

(Continued on page 95)



(Mattos Sequeira)



The Three Kings play an important part in the holiday celebrations of Bahia and are a popular ceramic subject among the clay figures sculptured at Canhotinho, Pernambuco



The pottery musicians of Pernambuco reflect the ever-present spirit of celebration. The bull fighter doll is from Rio de Janeiro



A glazed greenish terra cotta musician from Recife, Pernambuco

IN THE month of June there occur the "fiestas" of St. Antonio, St. John, and St. Peter—outside fires are lighted and in these are roasted potatoes and herbs. In any nearby water, little boats are sailed. These are lighted in honor of St. Peter, the patron saint of fishermen. On the night of the patron saint of lovers, St. Antonio, are tried the "sortes," old customs almost forgotten, in which the sentimental people of Brazil seek their fate. Folded papers with the names of boys and girls on them are left out all night, soaking in a bowl of water. In the morning the name most clearly read is that of the true love. Another future is foretold by placing the white of an egg in a glass of water. This is also left out all night in the dew and the fantastic outlines formed by the egg white are analyzed into such fortunes as castle for riches, ships for trips, etc. A dark future is predicted if you do not see your face reflected in a basin or tub of water at midnight.

The Fiestas of the Two Centuries are religious in character and very European, but as the years go by, other influences creep in. The Feast of "Penha" is held every Sunday in the month of October. The church in Rio where this ceremony is held is located on the outskirts of the town at the top of a stony mountain (penha) to reach which one must ascend a stairway of 365 steps. Many who make this pilgrimage are paying promises and penitences to their saints; some ascend on their knees, loaded with

candles or images of wax. The park surrounding the church is crowded with many people, some eating and drinking, while others go about selling cakes and buns.

In Bahia there is a fiesta held for the "Mother of Water," Dona Janaína, at which offerings of flowers, mirrors, and combs are made; sometimes animals are the gifts. In Rio this fiesta is celebrated by casting flowers, roses, and ribbons on the water. Here, also, in the month of February all boats leaving port are loaded with decorations and gifts as a sign of Purification of the Virgin Mary.

There are many other fiestas of a religious note, such as the ones for St. Sebastian, San Cosmo, San Damian, and St. George, and in these can be traced both Christian and African origin.

Two of the most important secular fiestas are Cavalcades (Cavalhadas) and the Carnival. The farm regions of northeastern Brazil have inherited from Europe the Cavalcades, an equestrian competition of medieval flavor. At one of these tournaments a mounted rider, dressed as a knight, passes at a gallop between two posts tied by a ribbon, from which hangs a metal ring. In passing, the knight slips the ring away with the point of his sword. The final scene is the winner giving the ring to his "lady."

ALTHOUGH the Carnival season lasts only four days, it really begins right after the "Noel" season, because of the long training needed for the songs and dances. The Carnival held at Rio is very like the Mardi Gras held in New Orleans. During the "de luxe" Carnival, masks are given to the guests of the large hotels, theatres, casinos, and sporting clubs. On the streets the people—young and old, rich and poor—mingle together, dancing and singing, throwing confetti and spraying each other with perfume. At times, one sees men dressed as women, and women dressed as men, at other places you come upon groups in rags dancing the "Old Rag Fantasy." The ancient Carnivals were celebrated in the Italian tradition of comedies such as a beautiful princess in evening dress and flowers fleeing from masked donkeys, old men, or Satan himself. The present-day celebrations are changed somewhat, due to the influence of the cinema and political conditions in the country. One also finds small, individual groups dressed in the costumes of knights, clowns, and gardeners. A group called "Cordões" parades through the streets unwinding cords, singing their songs. The ranches are represented by large, animated animals. Different animals are selected by groups to be their emblems. Under a canopy will be found a king and a queen preceded by a herald

(Continued on page 10-a)



Native painted merry-go-round horses of Rio de Janeiro integrate a European entertainment with the holiday spirit of Rio de Janeiro



Native-made dolls in Bahian costume suggest clever use of materials for doll craft. A fibrous aromatic root forms the body of the doll on the left. It is bound into shape and the finished doll can serve also as a sachet. The doll at the right has a body of wrapped woolen yarn, a wooden bead head, and a crocheted yarn skirt. Other native costumes are represented by the dolls below, fashioned from cloth scraps



GLAZED CERAMIC TILE IN BRAZIL



Above—Ancient lime kilns of the most primitive type still stand—giving proof of the extensive use of masonry throughout Brazil's history

An ancient colonial gate of São Salvador shows the strong influence of Europe on ceramic tilework in Brazil

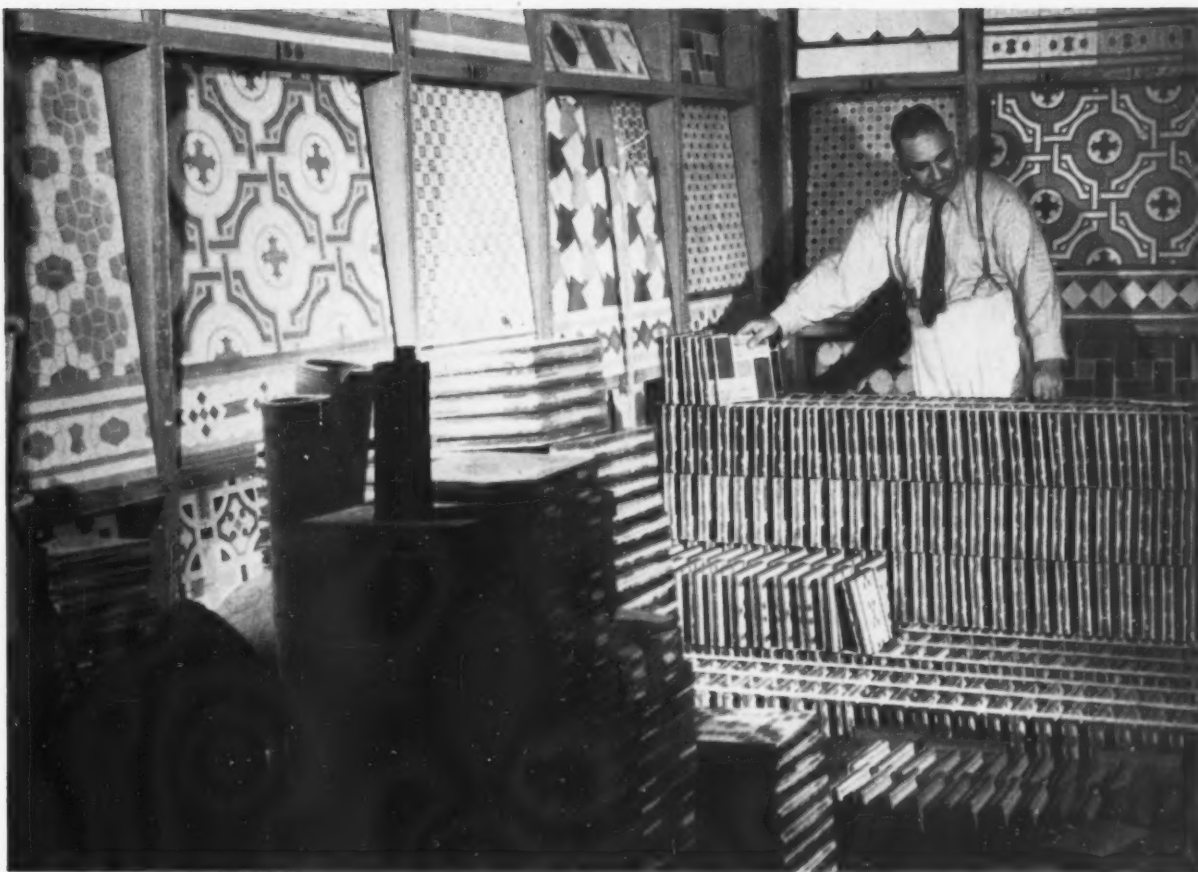
FROM the times of the Egyptians, Assyrians, and Greeks glazed ceramic tile has been a favored building material for warm countries—practical because of its fine insulation against heat and popular because of its decorative possibilities.

The art of tile craft traveled from Portugal to Brazil with the early Portuguese settlers and has continued to be in demand since colonial times.

Mosaic tile is used widely all over Brazil, especially in the cities for sidewalks, and public squares. It is the ambition of every Brazilian to have tiled patios, gateways, tiled kitchens and bathrooms, and even terra-cotta roofs are not uncommon.

Most of the tile is made in small factories where skilled workers turn out tile of most careful workmanship, guarding their trade secrets and particular design patterns most zealously.

The Brazilians, knowing the value of handwork, prefer to use hand presses instead of mass production methods. In spite of small production limitations, there is an infinite variety of patterns and colors in the native ceramic tile. Factory and retail shop often share the same premises where the Brazilian tile-maker, working more as an artist than industrialist, displays his samples and takes custom orders to suit the individual requirements of his customer.



The interior of a Brazilian tile factory showing sample designs and stacks of finished tile



A customer makes her choice of a tile pattern

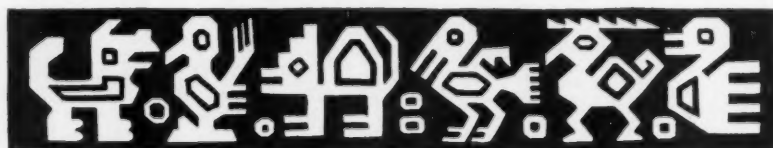
(Three Lions)

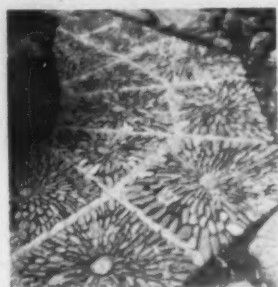


The art of pebble mosaic has long been practiced in Spain and Portugal. Market squares, park paths, walls, and floors are often paved in this manner. Materials will vary from round, polished river pebbles of varied color to tile fragments and combinations of decorative tile plus mosaic

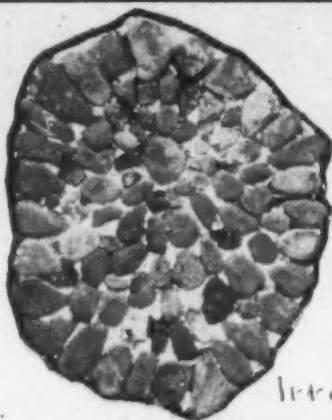


The influences of European colonization are well integrated in the present culture of Brazil. A colorful and popular paving material is fragment tile or pebbles worked in mosaic patterns. The gay pattern of the market plaza in São Paulo is an outstanding example of this mosaic craft in Brazil





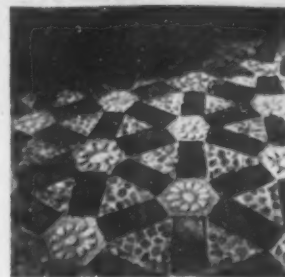
Radiating from center



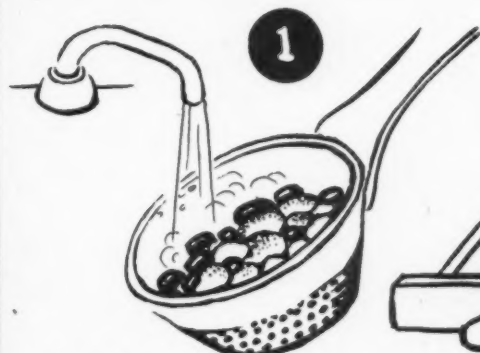
Irregular shape



Patterned blocks



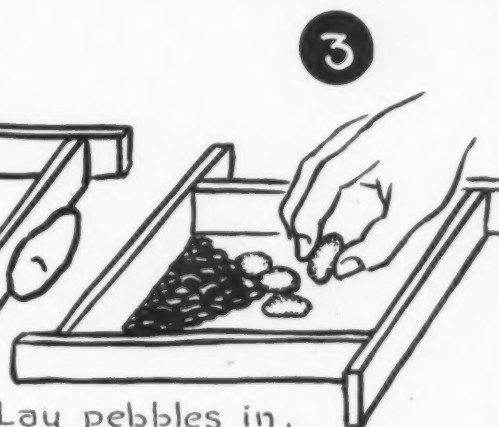
Irregular shapes set with brick



Wash pebbles



Set form



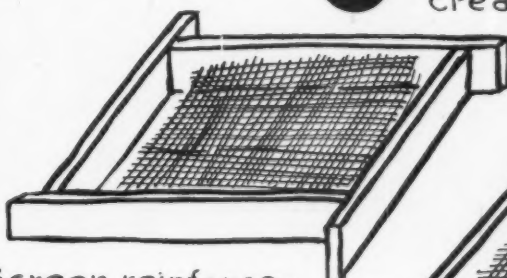
Lay pebbles in pattern - flat side down



Pour fine sand over pebbles to keep cement from flowing under pebbles. Make $\frac{1}{2}$ to 1 in. deep



Thin layer of pure cement with enough water to be creamy is poured over backs of pebbles

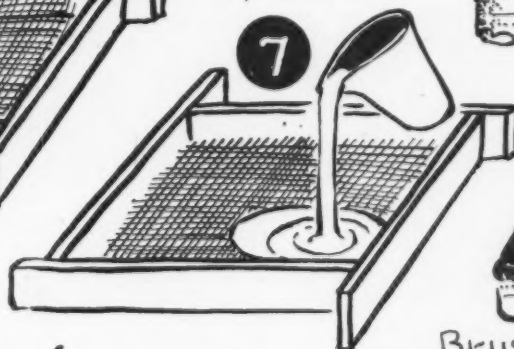


Screen reinforcement

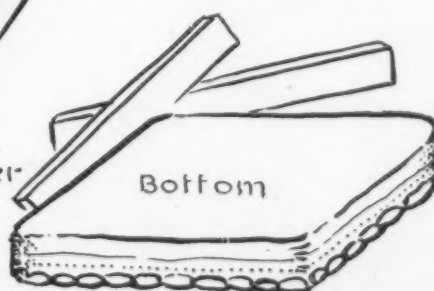
On top of screen pour concrete:

$\frac{1}{3}$ cement

$\frac{2}{3}$ coarse sand or fine gravel



Brush excess cement from top of finished tile



Bottom

Let set for at least 2 days before removing from frame

Margo Lyoh



THE NEWLYWEDS
Candido Portinari, Brazil



FLAUTIST
Candido Portinari, Brazil



GIRL WITH GUITAR
Lasar Segall, Brazil



11. CARNIVAL
Candido Portinari, Brazil

(Pan American Union)

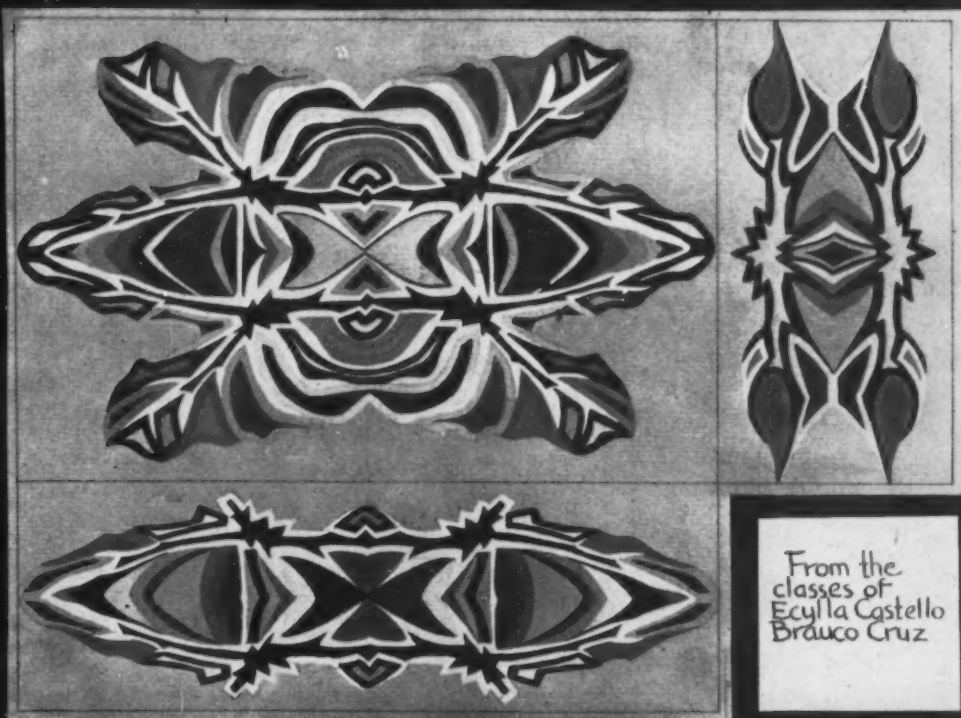
Modern painters of Brazil reflect the spirit of the life of its people. The works of Candido Portinari and Lasar Segall are particularly representative of the contemporary painters



Rio de Janeiro students found prismatic design study from native plant forms an exciting adventure

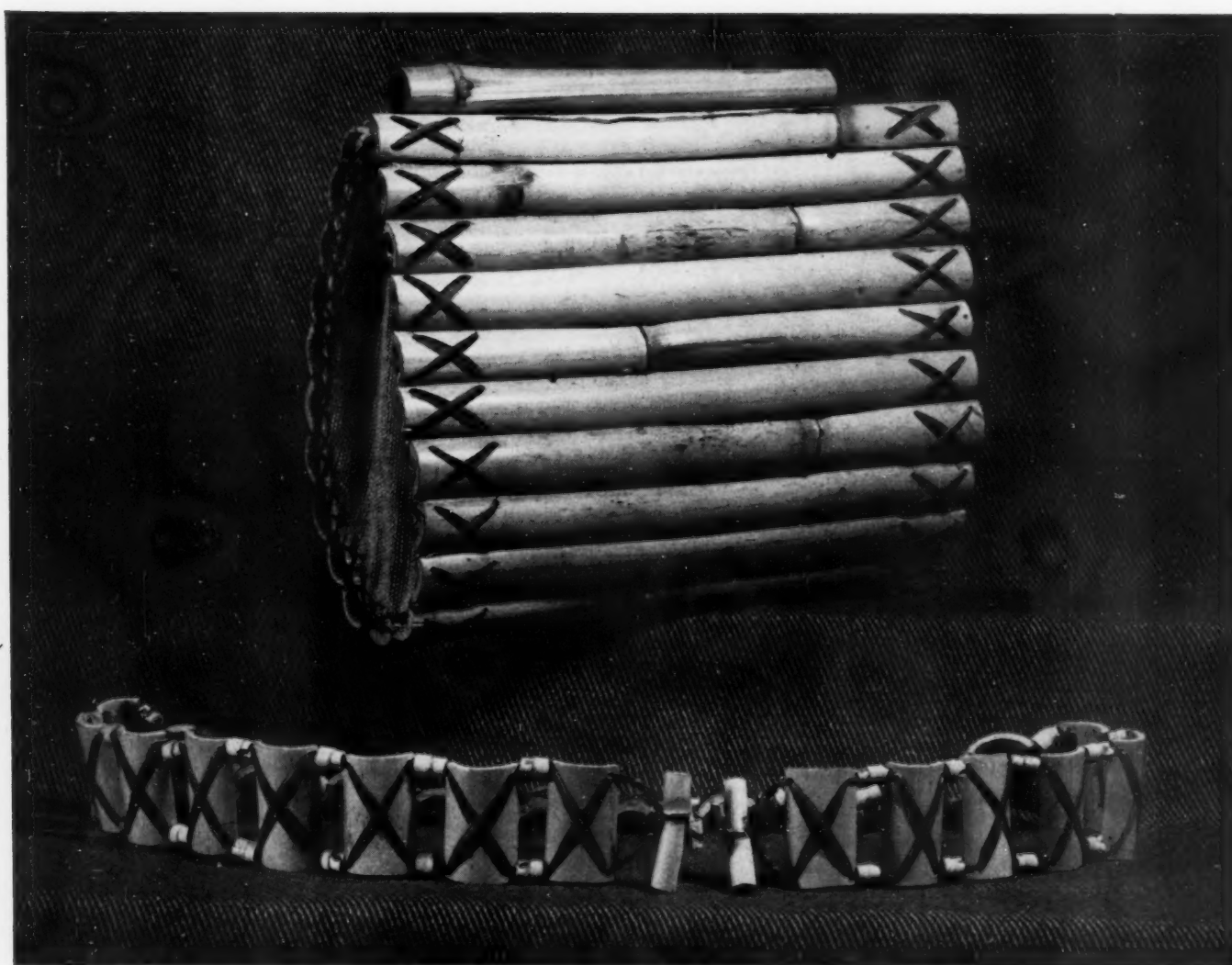
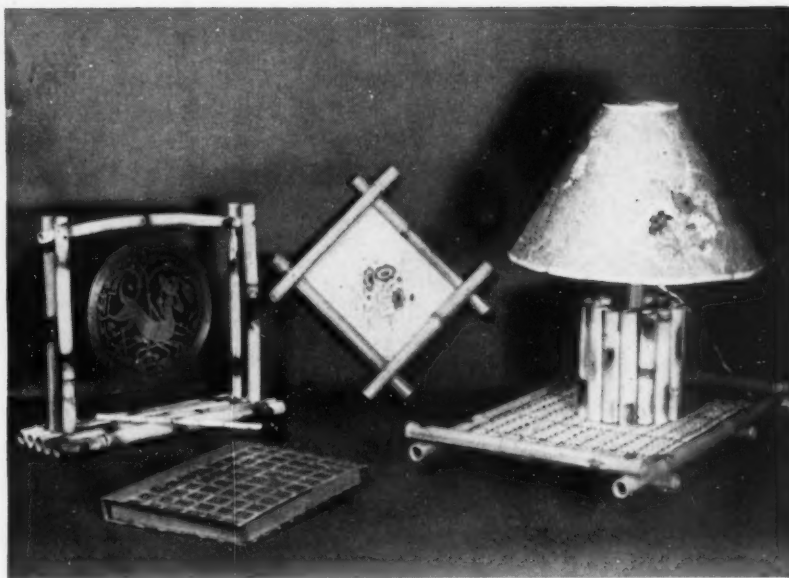


Any flower or leaf when viewed from prismatic angles will present an endless variety of design motifs

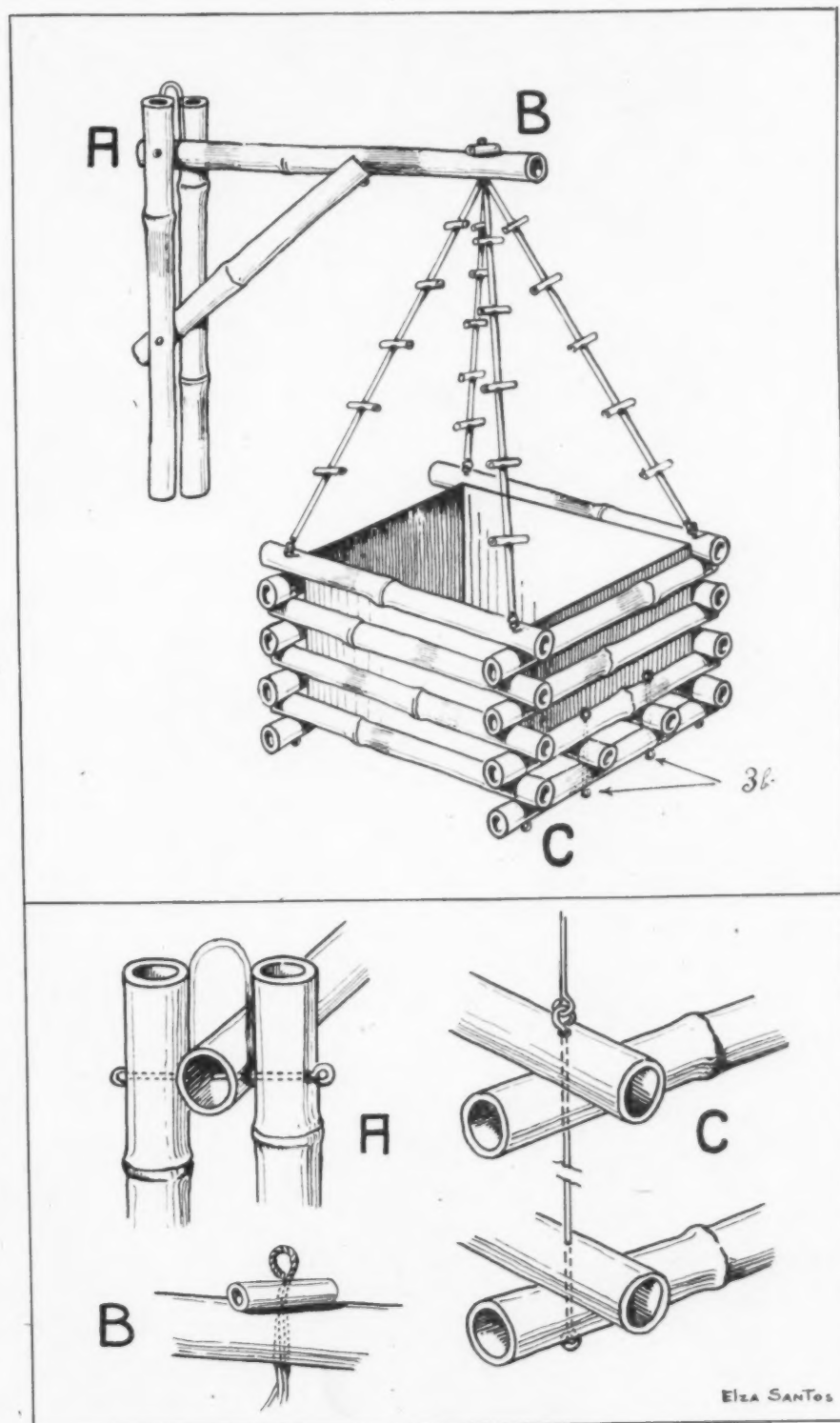
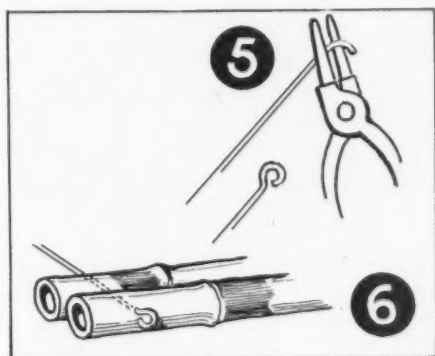
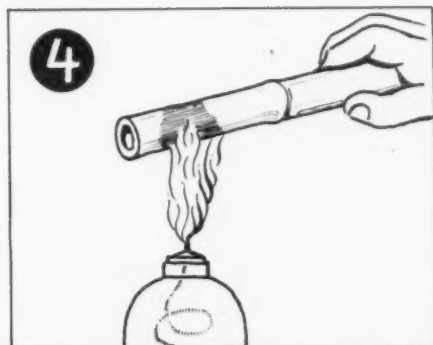
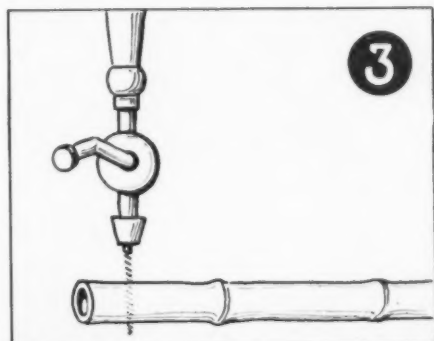
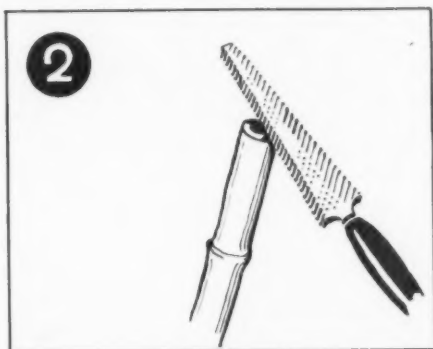
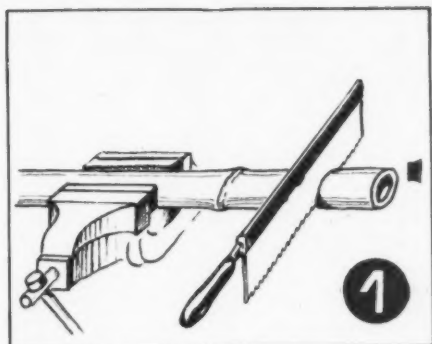


From the classes of Ecylla Castello Brauco Cruz

THE students in the schools of Rio de Janeiro, under direction of Maria Isabel Lacombe, are taught to look for design motifs in their own native plant forms



Articles above demonstrate the success of using bamboo as a craft medium. Examples were made in the classes of Maria Isabel Lacombe, organizer of applied arts courses for the University of Philosophy and Pedagogy, Rio de Janeiro



RUSH bamboo cut to desired lengths and prepared as follows is a fine material for schoolroom handicrafts.

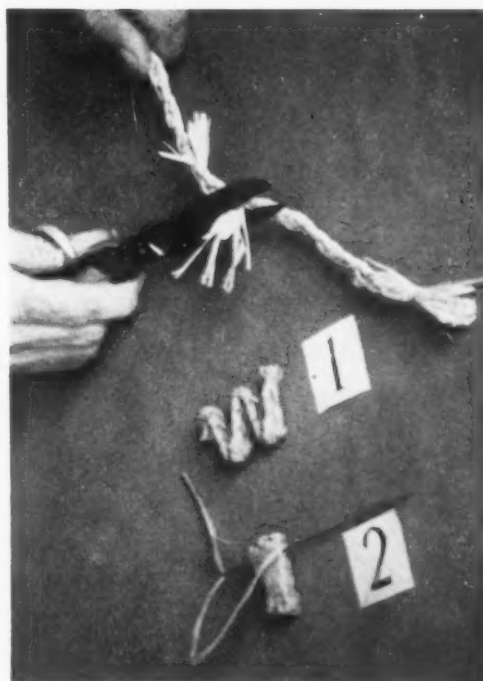
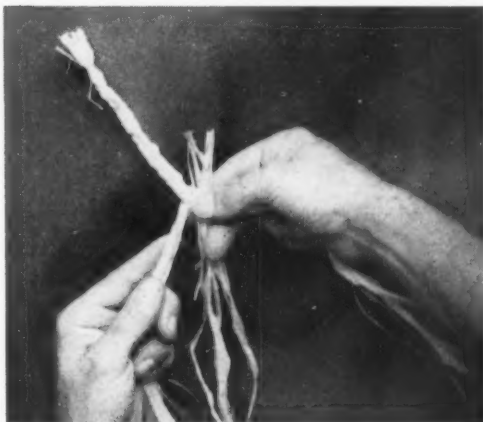
- (1) Clamp the bamboo firmly in a vise and, with a small hacksaw, saw the bamboo down to the lengths required
 - (2) File the ends smoothly
 - (3) Mark the correct spot for the holes and drill with a hand or electric drill (See Figures A, B, and C)
 - (4) Clean and burn the bamboo, turning it over an alcohol or gasoline lamp flame or gas fire. When the bamboo becomes moist, wipe it with a cloth or waste rag. In order to darken the bamboo at certain spots, leave it longer over the flame
 - (5) Before passing the wire through the holes on the bamboo, loop one end of the wire in a small circle with the aid of a pair of pliers (See Figure 5)
 - (6) After passing the wire through the necessary bamboos, make another loop on the other end of the wire to hold the bamboos in place
- The larger wire lengths should be used for passing through the holes on the bamboos as shown in Figure C
- Smaller wires can be used to hold in place the two transverse bamboos supporting the can or metal box container, as illustrated in Figure 3-b



Bright raffias are a popular craft material in the schools of Rio de Janeiro. The animals shown here were made under direction of Maria Isabel Lacombe

A RAFFIA HORSE

MARIA ISABEL LACOMBE



Braided raffia is used for the filler of the head, neck, and body of the horse. Make braids of about one-half inch width or wider. Join desired lengths of braid by splicing in extra strands of raffia, then trim ends of joinings with scissors before folding braid.

(1) Fold raffia braid for head. This piece of braid should be the finished color of the horse, as mouth is not covered

(2) Whip folded raffia braid with raffia and sew through braid with large needle, as shown in drawing (a)

(3) Another folded braid is used for the neck

(4) Bind it with raffia. Drawing (b)

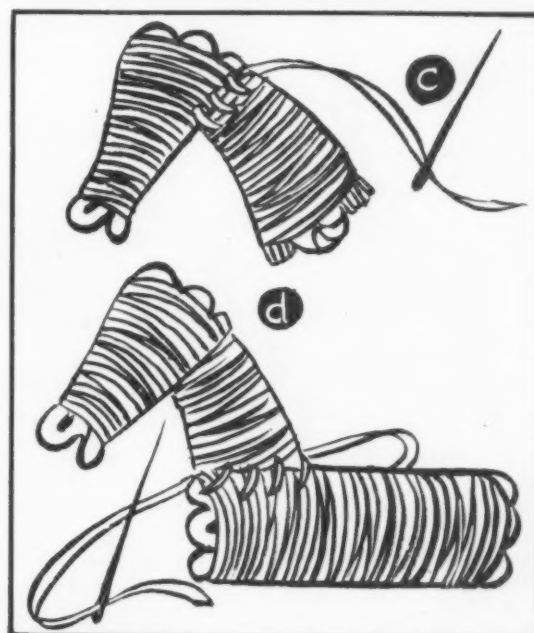
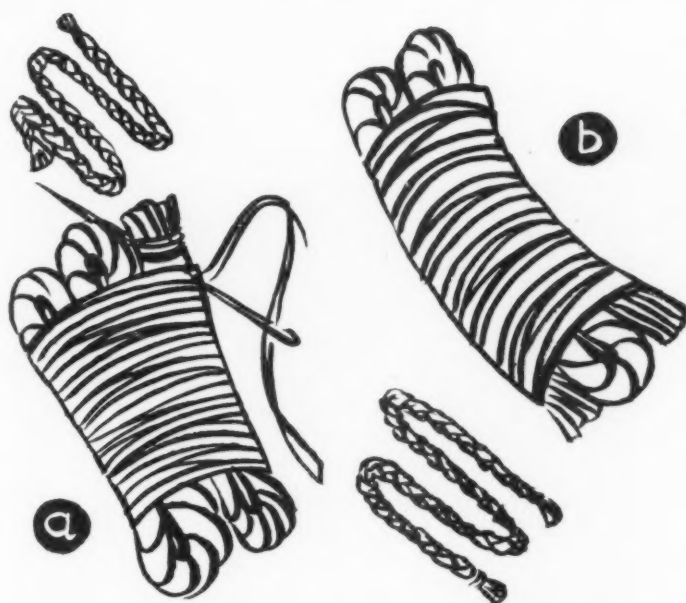
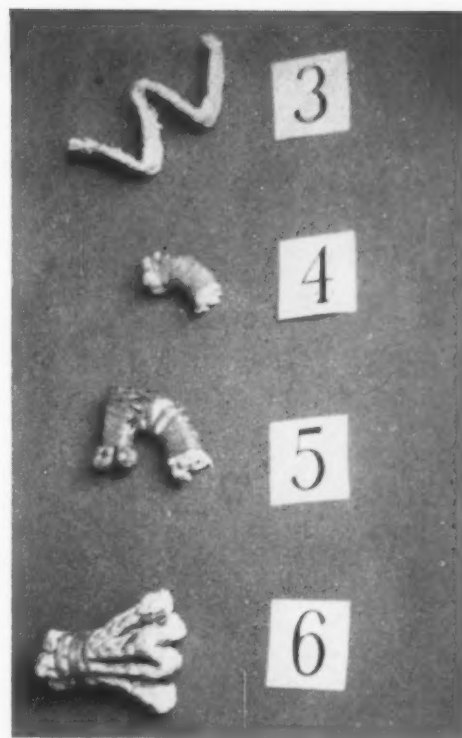
(5) Sew head and neck together as shown in drawing (c)

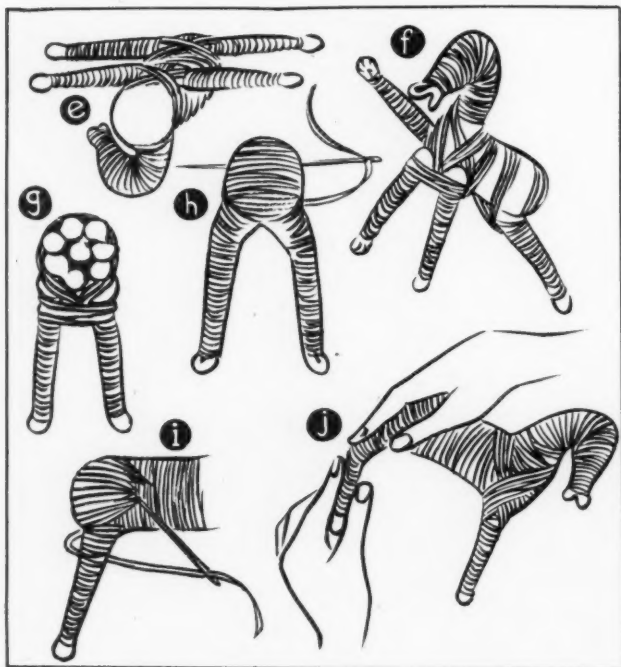
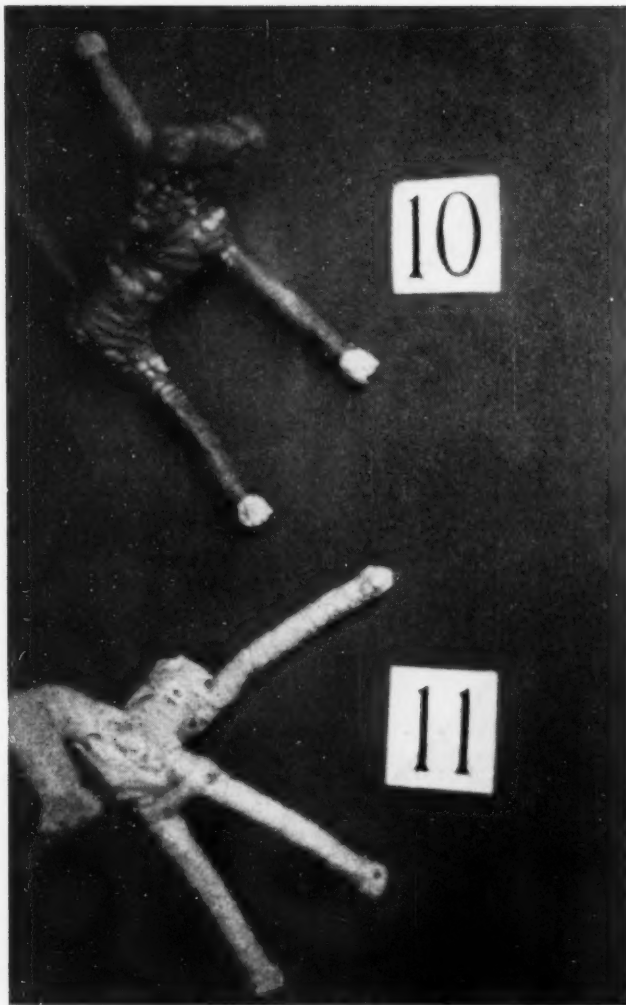
(6) Several folds of braid make up the body of the horse; this, too, is bound and sewn into place

(7) Head and neck, and body sections are sewn together. See drawing (d)

(8) A braid folded in halves makes the legs

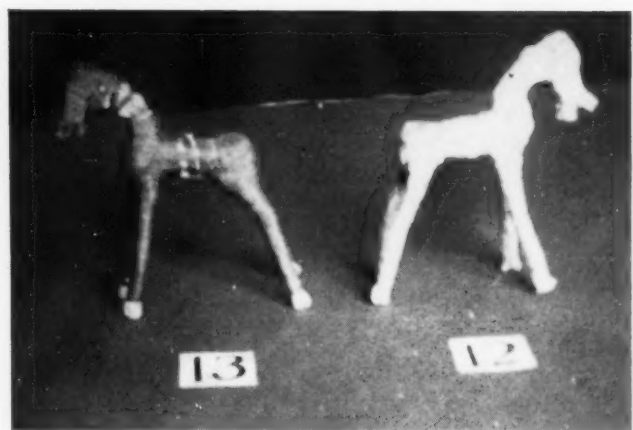
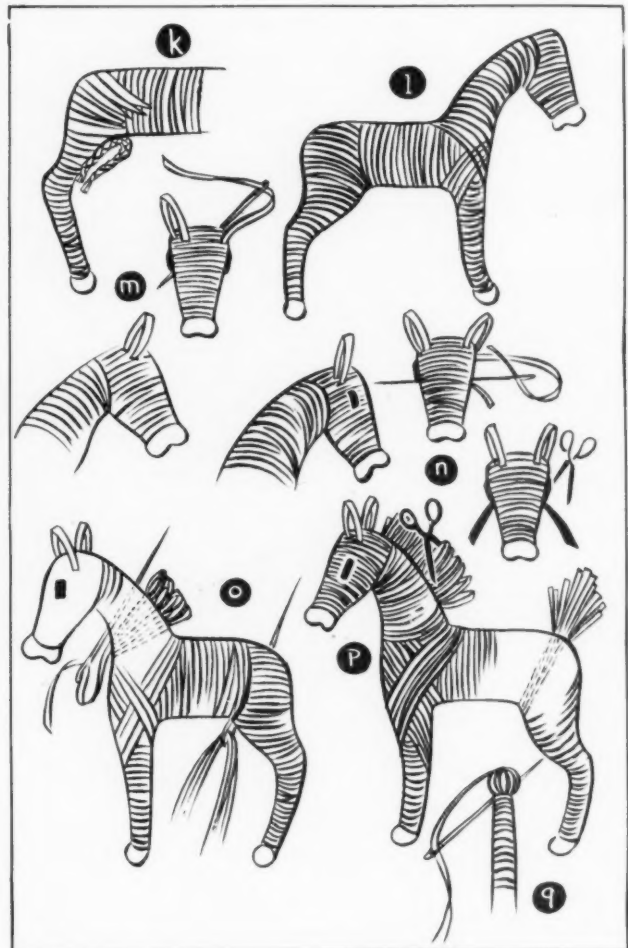
(9) Bind it so that the ends come at center





(10) Legs are whipped in position as shown in drawing (e)
 (11) Legs are then bent and tied into position. Drawing (f) shows hind legs tied into position. (g) The method of covering with sewn raffia is shown. (i) illustrates the shaping of hind legs—in (h) and (i)

- (12) Folded raffia pieces form thickness for upper hind quarters. See drawn details (k)
 (13) The additional leg section is worked with raffia covering, as in (l)
 (14) Ears are sewn onto top of head. These are simply raffia loops. See (m)
 (15) Eyes are a broad stitch of dark raffia. See (n)
 (16) Mane is loosely whipped loops, sewn through neck. These may or may not be clipped as in drawing (o)
 (17) Tail is made of extensions of raffia strand sewn through hind quarters. See drawing (p)
 (18) The extremities of the legs may be covered with darker raffia to form the hoofs, as in (q)





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HELLO THERE!

We've just had a wonderful invitation from Mary—not the contrary little lady from the nursery rhyme, but Mary Burgess, our guide on an air trip to South America, sponsored by the Pan American Airways, Inc. Our means of transportation is a 48-page booklet (available at most public libraries) titled "Mary Go Round South America" and Mary Burgess, artist-writer, takes us on a word and picture trip that is so realistic we can see the snow on the equator, hear brilliant birds calling in the lush tropical jungles, and the melting songs of the mariachis floating on the fragrant evening air.

Starting from Mexico we wing our way southward to visit Guatemala, El Salvador, Honduras, Nicaragua, Costa Rica, Panama, Columbia, Ecuador, Peru, Bolivia, Chile, Argentina, Uruguay, Paraguay, Brazil, Venezuela, Dominican Republic, Haiti, and Cuba. Eleven months of travel have been glowingly set forth in a booklet that is well worth your trip to the library for its ability to take you soaring above the bookshelves to the colorful "good neighbor" lands of Mexico, Central, and South America.

As Brazil is our destination in this issue, let's dwell a while on our visit and really explore this land that is so rich in crafts, color, and creativity. Nature was in a holiday mood when she created the sparkling gem that is Rio harbor, framed by the sparkling crescent of Copacabana's sands. All around nestles the modern city of Rio, with its modern buildings, bright lights, and swirling mosaic sidewalks. Sugar Loaf looms with majesty to dominate every view, the "trade mark" of the beauty and glamour that is Rio, while high above on the summit of Mount Corcovado, the statue of Christ the Redeemer gives timeless benediction to the beautiful city below. We must not miss the trip to the statue by cogwheel car. What a thrill to go clicking up the steep mountainside and to stop at 2,100 feet above sea level. The view of Rio is breathtaking and so far below that it looks like a brilliantly colored relief map. Our next thrilling trip is by cable car to Sugar Loaf for a different but equally lovely panorama of the ever-fascinating city of the Cariocas.

Go to the library today and ask for the booklet of Pan-American Airways' "Mary Go Round South America." Turn the pages to Brazil and drift in imagination to Rio, where the music of the waves that wash upon the beach at Copacabana mingle with the irresistible beat of the samba under the star-studded blue canopy of the Brazilian night. What more could one ask for?

HAPPY HOLIDAY

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(Continued from page 6-a)

charges to Items of Interest Editor, 1811 Printers Bldg., Worcester 8, Mass., before December 31, 1948.

A NEW FAST-SETTING GLUE has been announced by the Technical Service Division of the Borden Chemical Company. This clean white glue requires no mixing, heating, or other preparation yet sets so quickly that it eliminates delays and reduces clamping to a minimum. Because of its extreme cleanliness, it is a boon to the craft teacher, eliminating many of the clean-up problems that result from the use of ordinary glues.

CASEIN COLOR FOR ARTISTS is the title of this 6-page booklet published by the M. Grumbacher, Inc., organization. On these pages you will find detailed descriptions of the uses of Casein color. Colors are full-strength, permanent, and intermixable with each other, filling the need for an easier-to-use color that combines the most desirable features of oil, water, and tempera color and thins with water. You'll find useful details as well as information about co-products in CASEIN COLOR FOR ARTISTS. We'll forward your request for the booklet to M. Grumbacher if you'll send three cents to Items of Interest Editor, 1811 Printers Bldg., Worcester 8, Mass., before December 31, 1948.

O-P CRAFT INVITES YOU to send for their brand-new catalog of craft materials. The gay, new full-color cover is an invitation in itself that asks you to come inside the pages and make your selection from the wide variety of craft projects and materials offered. Let your imagination be your guide in decorating the serving trays, salt and pepper shakers, wooden bowls, plates, buttons, jewelry blanks, chests, wastebaskets, book ends, bottle stoppers, and the dozens of other crafts that are another word for creative stimulation in the classroom. Besides all of these ready-to-decorate crafts, you have all the materials you need to add that touch of individuality, from sandpaper, paints, varnishes, water colors, crayons, and carving knives to color charts, textile paints, appliques, and dyes. Send three cents to cover forwarding charges for your copy of the brand-new O-P Craft catalog to Items of Interest Editor, 1811 Printers Bldg., Worcester 8, Mass., before December 31, 1948.

COMMUNITY CELEBRATIONS IN BRAZIL

(Continued from page 96)

carrying lamps on poles. As the herald announces the greatness of the king and queen, he is followed by bands of musicians and farmers carrying the trophies won at farm exhibitions. At the end of the parade come large floats depicting various mythical and religious scenes accompanied by drums and trumpets and illuminated by fireworks. Dancing of the "Samba" (African origin) will be found in the streets and in the parks. In these groups, different instruments are used, such as tambourines, rattles (seeds in gourds), and "cuicas" (sort of drum), played with the palm of the hand. As a mingling of the past and present we find a large group eating Afro-Brazilian food and drinking bottles of North American soft drinks.

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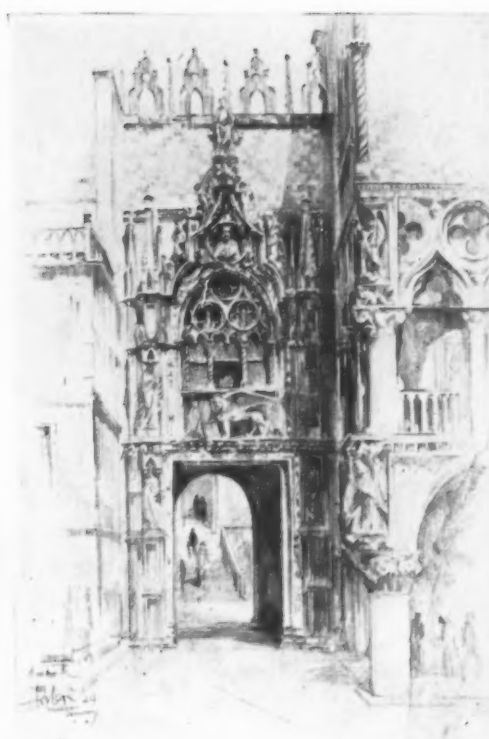
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INTRODUCTION TO CHINESE ART AND HISTORY, by Arnold Silcock, published by Oxford University Press, 114 Fifth Avenue, New York 11, N. Y., is priced at \$5.00. The size is 6 by 8 inches, with 256 pages.

The terms "Sung," "Ming," "Ting," and others which refer to Chinese art will be much better understood after you read Silcock's "Introduction to Chinese Art and History." This book—a revised edition of an earlier work—is planned to give a view of the vast panorama of Chinese art and culture from prehistoric times down to the present in the form of a continuous, absorbing narrative. The environment and age-long development of a great people and the phases of their art can be quickly learned from the fascinating text and the reader will probably want to read other works on this subject that are listed in the bibliography. Chronological tables at the back of the book show the relation of incidents in Chinese history to the rest of the world and help establish the events for the Western student.

Four full color plates, 32 reproduced photographs, and 15 detail drawings supplement the text.

PALMETTO BRAIDING AND WEAVING, by Viva Cooke and Julia Sampley, is published by the Manual Arts Press, Peoria 3, Illinois. The price is \$2.75 and the size is 6 by 9 inches with 127 pages.

A recently published book on weaving and braiding with palmetto—which grows wild in abundance in the southern states, from Florida to California—gives clear and accurate instructions. Methods for preparing the palmetto, as well as various other fibres and grasses which are suitable for weaving, are fully explained. Photographs of the work in progress and the completed projects accompany the text, showing many variations of fundamental herringbone and check weaves whose names are intriguing: double-shuffle, goose-eye, fishtail, close-curl. Baskets, hats, purses, mats are among the articles demonstrated in this book.

FASHION DRAWING, by Francis Marshall, is a recent publication by American Studio Books and is priced at \$4.00. "How To Do It, No. 30." Samples of the work of several prominent fashion artists are included in the illustrations of this 8- by 10-inch book of 96 pages.

Francis Marshall works chiefly in London for British fashion houses and is one of the best-known living fashion artists. He is a good model for the beginner, and his new book on **FASHION DRAWING** has been prepared to give the student as much background and benefit of his experience as possible. The "why's" and "how's" of this phase of drawing are explained in a lively manner.

(Continued on page 14-a)

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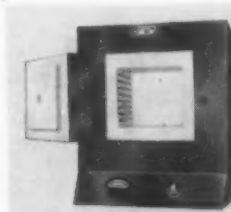
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(Continued from page 12-a)
COMPOSITION AND PICTURES, by Eleanor Parke Custis, published by the American Photographic Publishing Company, 353 Newbury Street, Boston, Mass. This book, priced at \$6.00, is approximately 9" x 12" in size.

A whole book on the important factor "Composition," has just been finished by Eleanor Parke Custis, qualified to speak on the subject, as her own successful work truly shows her clear knowledge of its principles. In this book she gives generously of the information she has acquired by long study.

The text is easy reading for the amateur, as technical language is avoided. Photographic illustrations and reproductions of paintings by Miss Custis and other artists are used to bear out the various points.

COSTUME DESIGN, by Kay Hardy, published by the McGraw-Hill Book Company, 330 West 42nd Street, New York 18, N. Y. Priced at \$3.75, this text has 277 pages and is approximately 8" x 10" in size.

The new and complete textbook on "COSTUME DESIGN," by Kay Hardy, can be used by the class instructor or by the individual for a home-study course. The requirements and possibilities of various clothing careers are discussed, with suggestions toward preparation of study. A program for study and analysis of style factors, historical influences, dressmaking details, character of materials and fashion drawing is presented with suggested problems for giving the students as wide experience as possible.

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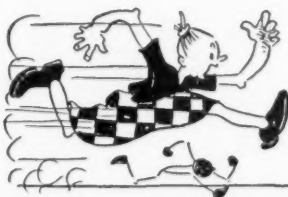
The portfolio is priced at \$25.00. Make inquiry for this portfolio to Elma Pratt, International School of Art, 522 Fifth Avenue, New York 18, New York.

HOW TO DRAW FARM ANIMALS, by C. F. Tunncliffe, published by The Studio Publications, Inc., 381 Fourth Avenue, New York. Pocket-size, priced at \$1.00.

One of the latest additions to the "How to Draw" books is the small volume, "HOW TO DRAW FARM ANIMALS," by C. F. Tunncliffe. The artist grew up among animals and his affection for them is discernible in the thoughtful treatment he gives each subject; the animals have been sketched in various typical positions. The friendly commentary accompanying his sketches gives a shrewd analysis of the character of the large and small animals that dwell on English farms.



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